

AHST 3322-001 (27125)
History of Modern Architecture
Dr. Charissa N. Terranova
University of Texas at Dallas
Spring 2019
Tu-Th 1:00-2:15
AD 2.232

Tuesday February 19
Modernism – The Organic and Moving Part 2

Sacred Spring

Futurist Architecture

Sacred Spring

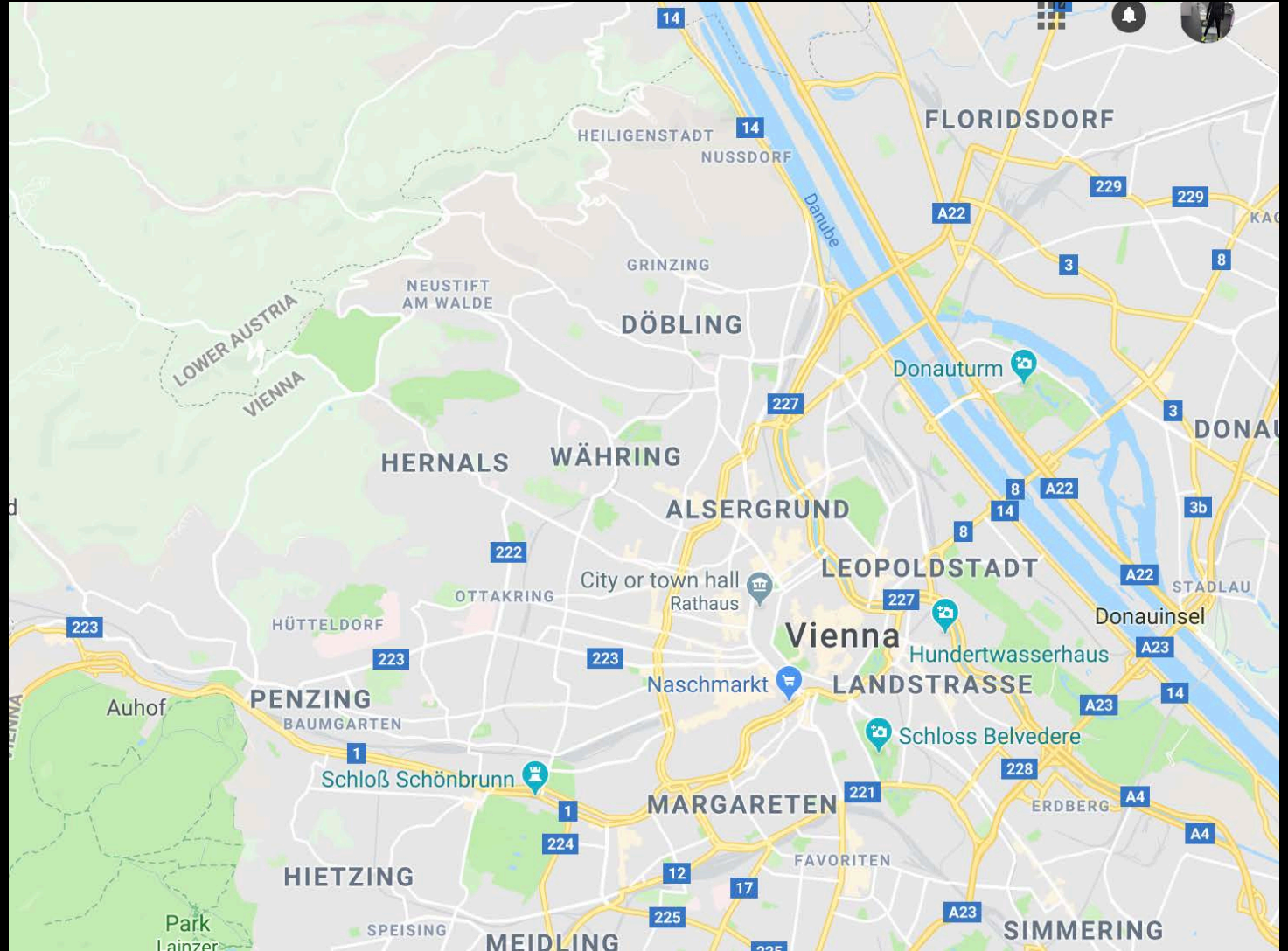
Sezessionstil

Jugendstil

Art Nouveau

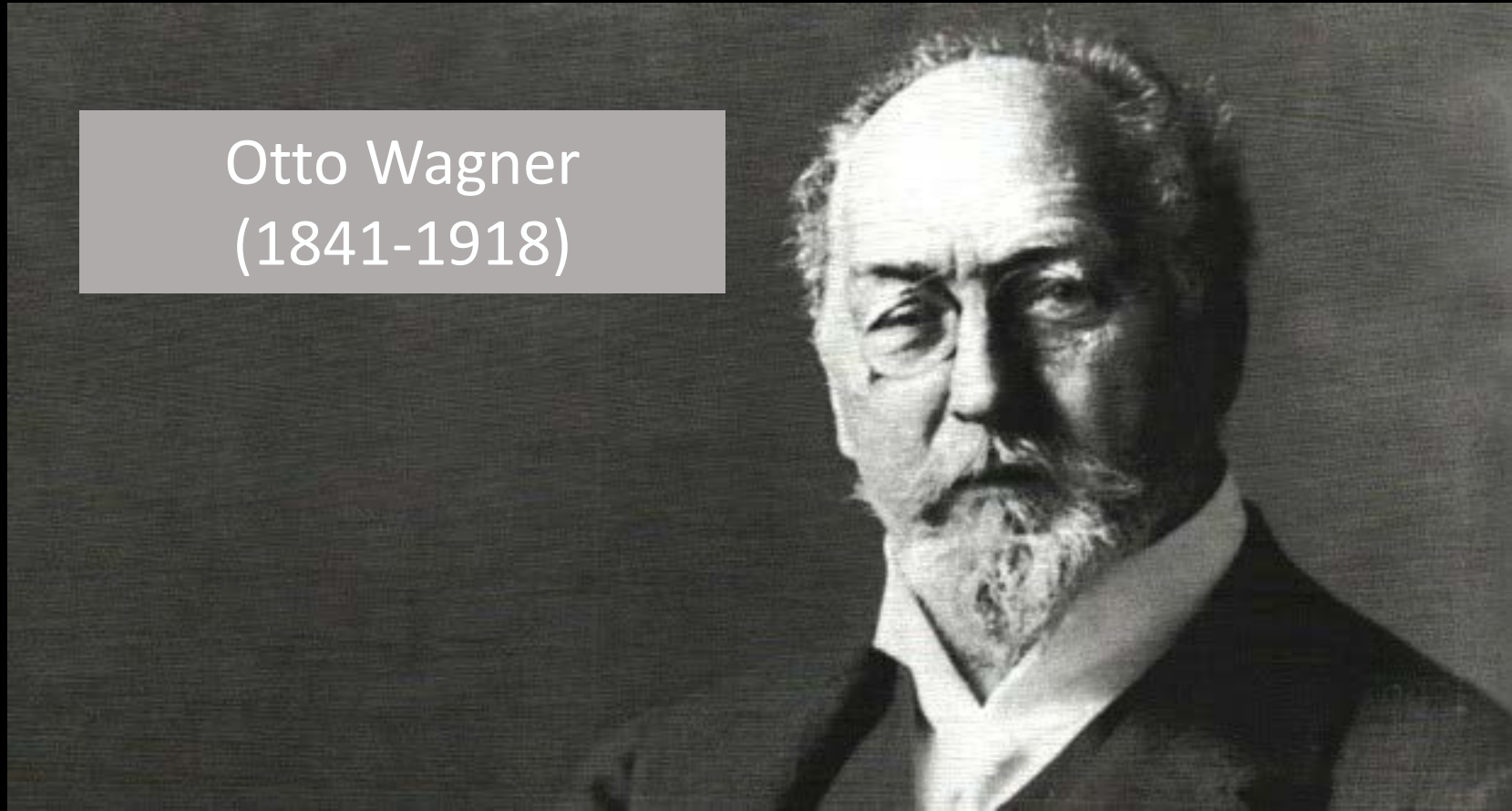
Vienna, Austria

Darmstadt, Germany



- Austrian architect and urban planner
- Studied architecture at the Viennese Polytechnic Institute and the Royal School of Architecture in Berlin
- Advocated “Architectural Realism,” a position that allowed him to move away from historicist architecture
- 1894 Professor of Architecture at Academy of Fine Arts in Vienna
- Wagner strongly influenced his students at the Academy of Fine Arts in Vienna, who became known as the "Wagner School"
- 1897 He joined Gustav Klimt, Joseph Maria Olbrich, Josef Hoffmann, and Koloman Moser in their group, the Vienna Secession
- Olbrich and Hoffmann were his students
- Even while a classicist, Wagner supported his students revolt against the academy and academicism
- His greatest influence on Viennese Art Nouveau was in his role as a teacher

Otto Wagner
(1841-1918)

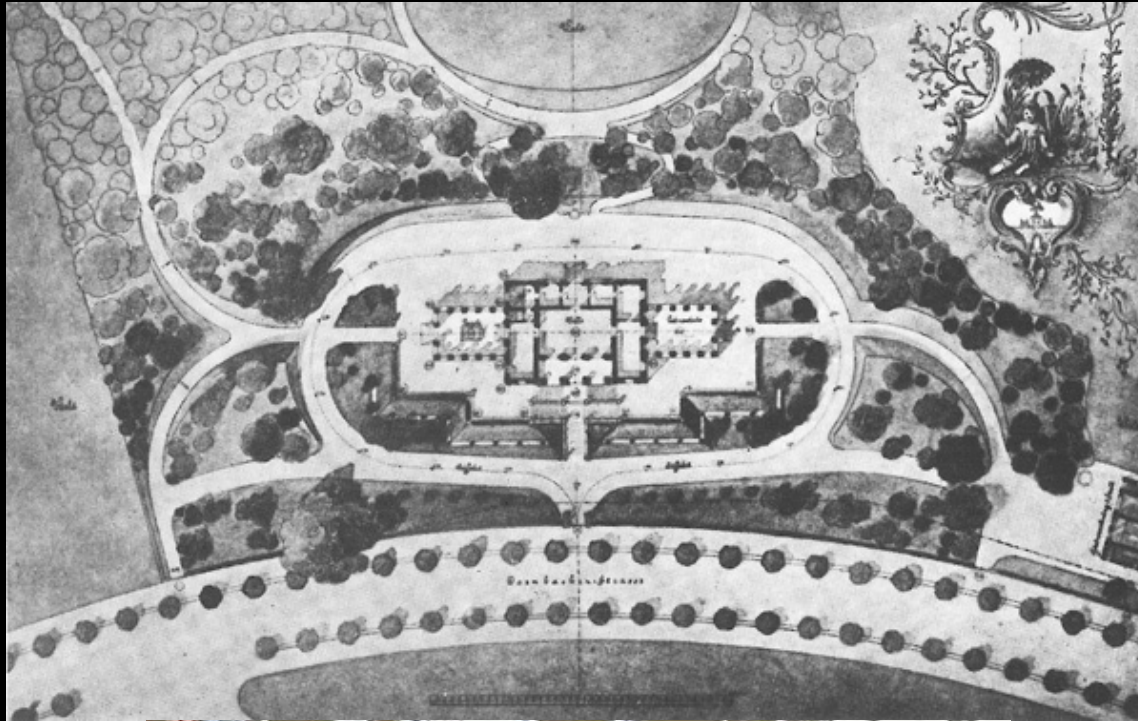


Wagner's polytechnical education gave him an acute understanding of the technical and social realities of the epoch. His designs, teachings, and writings are thus early incarnations of FUNCTIONALISM.

Otto Wagner, Wagner Villa I, Hütteldorf, Vienna 1868-88



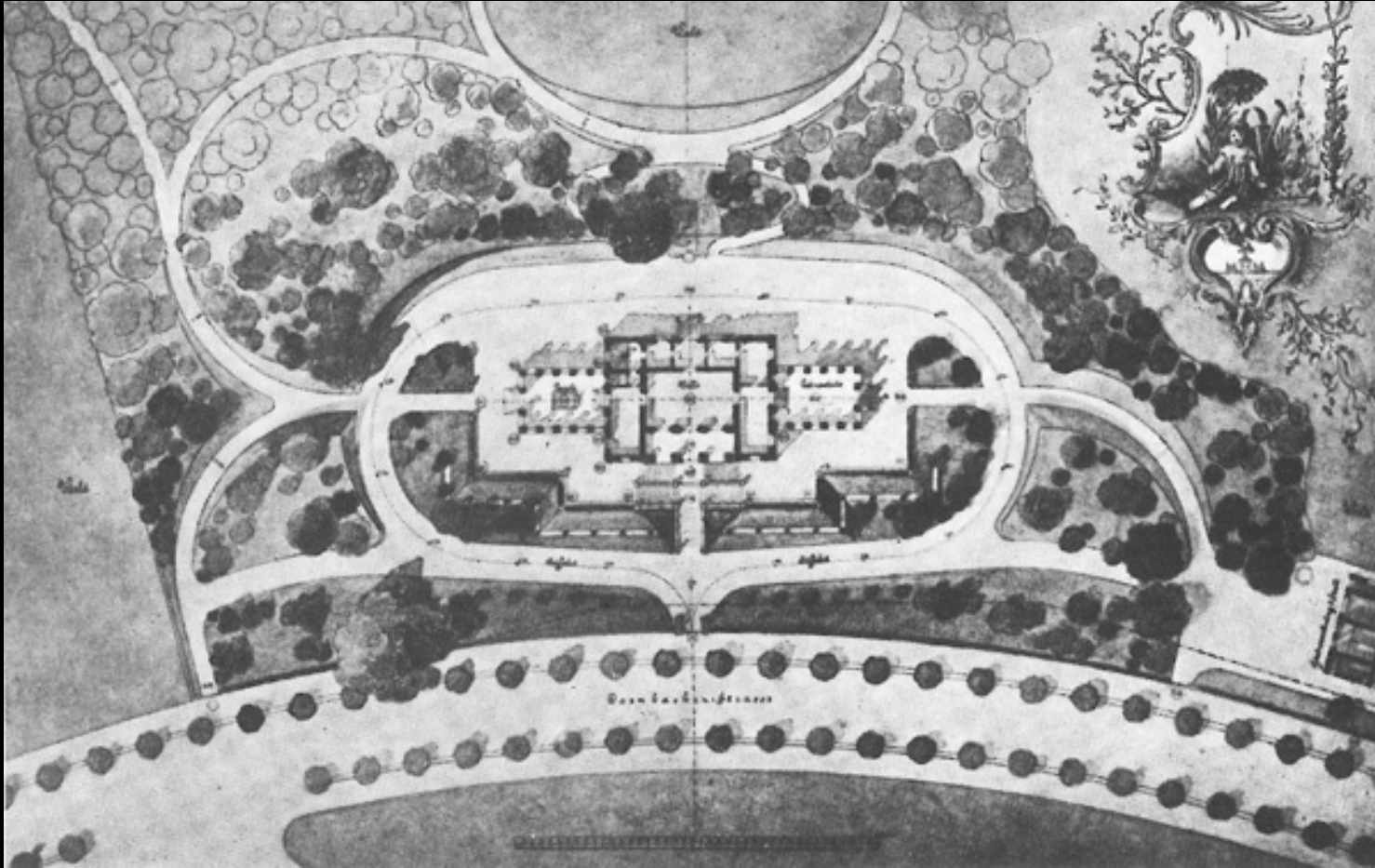
Otto Wagner, Wagner Villa I, Hütteldorf, Vienna 1868-88



- originally the architect designed it as a summer resort for his family
- the structure dominates the central block, highlighting the modular regularly
- four large Ionic columns with four pilasters paired give shape to the balcony gallery and two pergolas flanking the villa on the sides

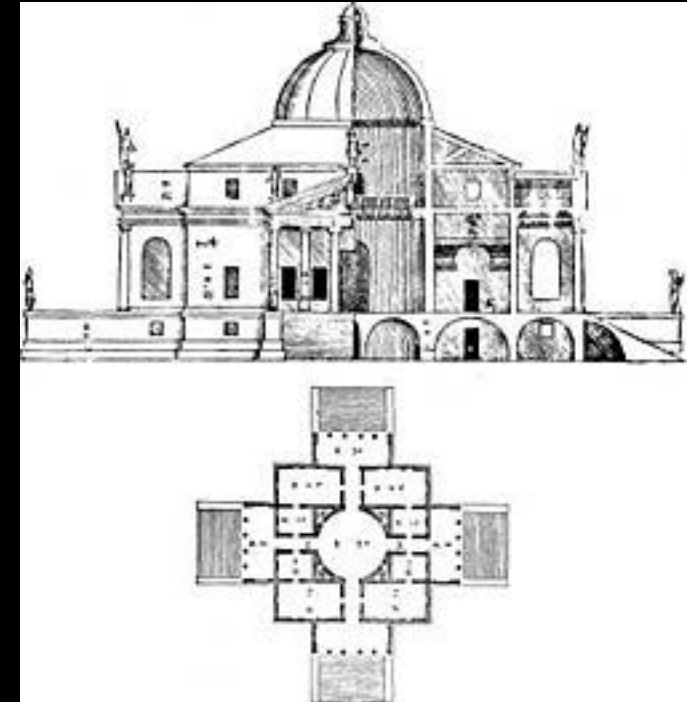


Otto Wagner, Wagner Villa I, Hütteldorf, Vienna 1868-88



- reflects the classical and academic training of the architect, appearing
- first signs of linearity and modular characteristics in the later work of Wagner
- villa is essentially a Palladian structure, a square building with a central balcony above a double staircase.

“Palladian” named for Venetian architect Andrea Palladio
Andrea Palladio, with modifications by Vincenzo Scamozzi, Villa Rotonda
(formerly Villa Capra), 1566-1590s, near Vicenza, Italy



Nymphaeum, here a
modern nymphaeum at
Wagner Villa I

A nymphaeum is a grotto
or shrine dedicated to a
nymph or nymphs

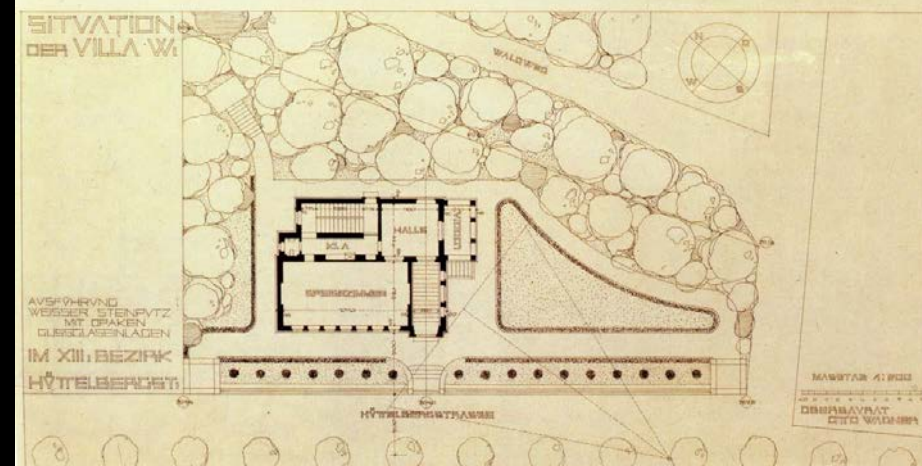
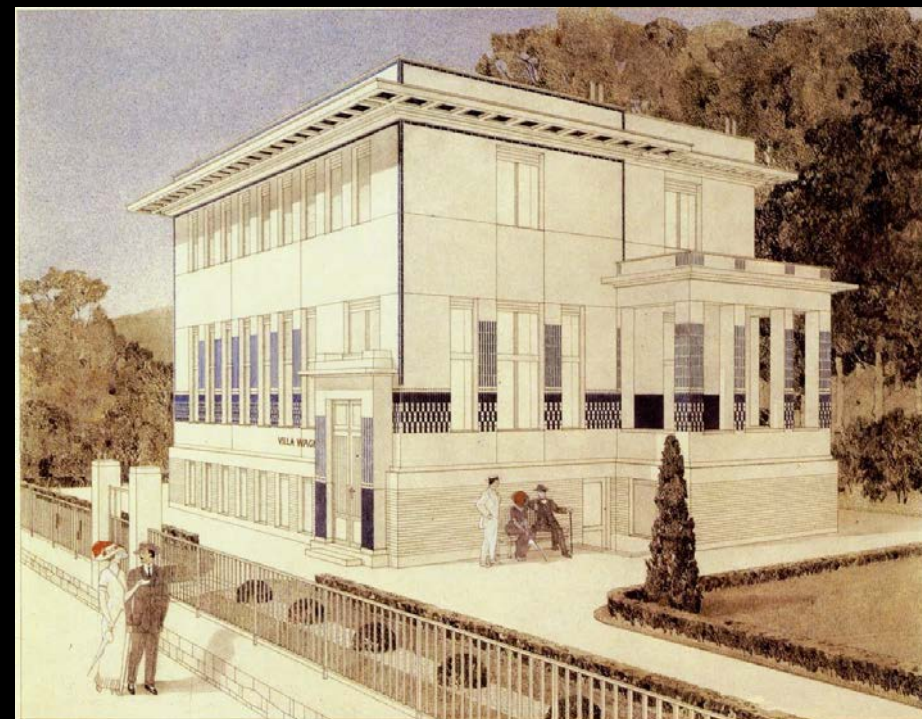
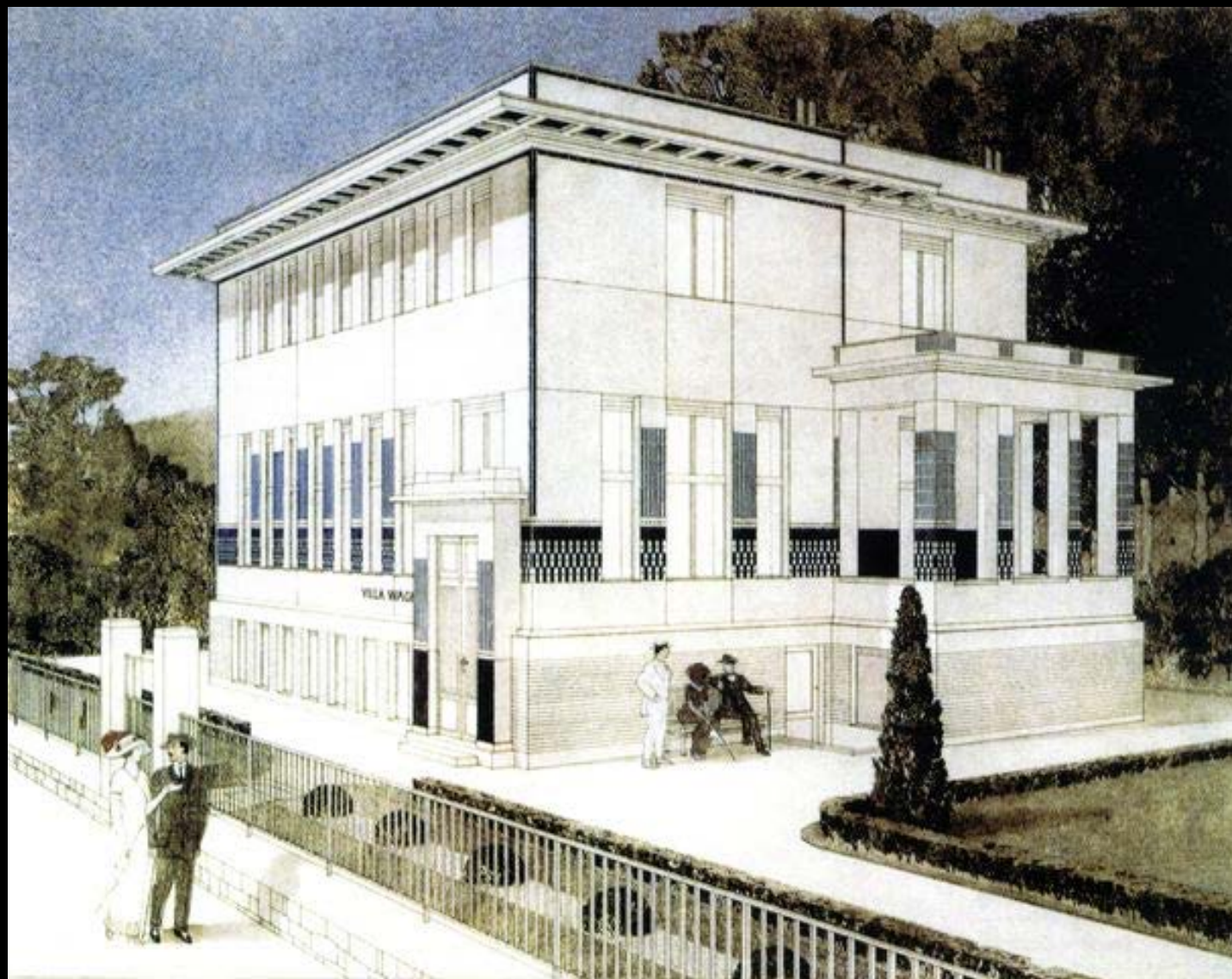


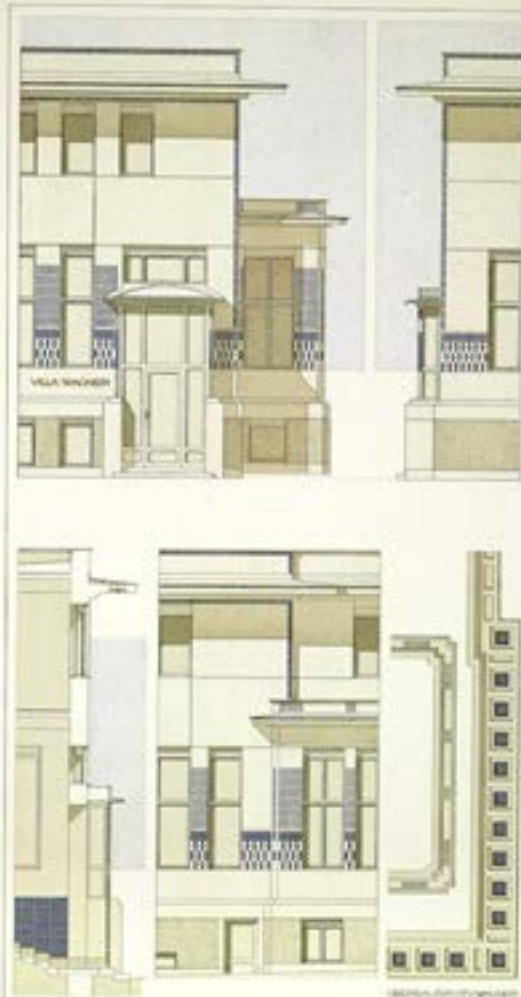


- Second villa, Villa Wagner II, is a more assertive statement of modernism architect
- a free block of two floors with a steady rhythm of windows unarticulated on the facade and whose only projection is a coffered cornice and a small pergola in a of the side walls with four pillars on which rests a terrace on the top floor.
- exaggerated eaves covered with glazed tiles Art Nouveau style
- combined with fenestration pattern
- subtle use of glazed ceramic tiles in soft blue and white colors
- linear regularity of the facade, the relentlessness of its geometric progress.
- simplicity of lines
- on the facade ornamentation is used only to highlight the structure
- steel and concrete foundation and aluminum rivets
- Proper Jugendstil or Art Nouveau building

Otto Wagner, Villa Wagner II, , Hütteldorf, Vienna, 1912







VILLA 瓦格纳 WAGNER HÜTTELBERGST. 28.



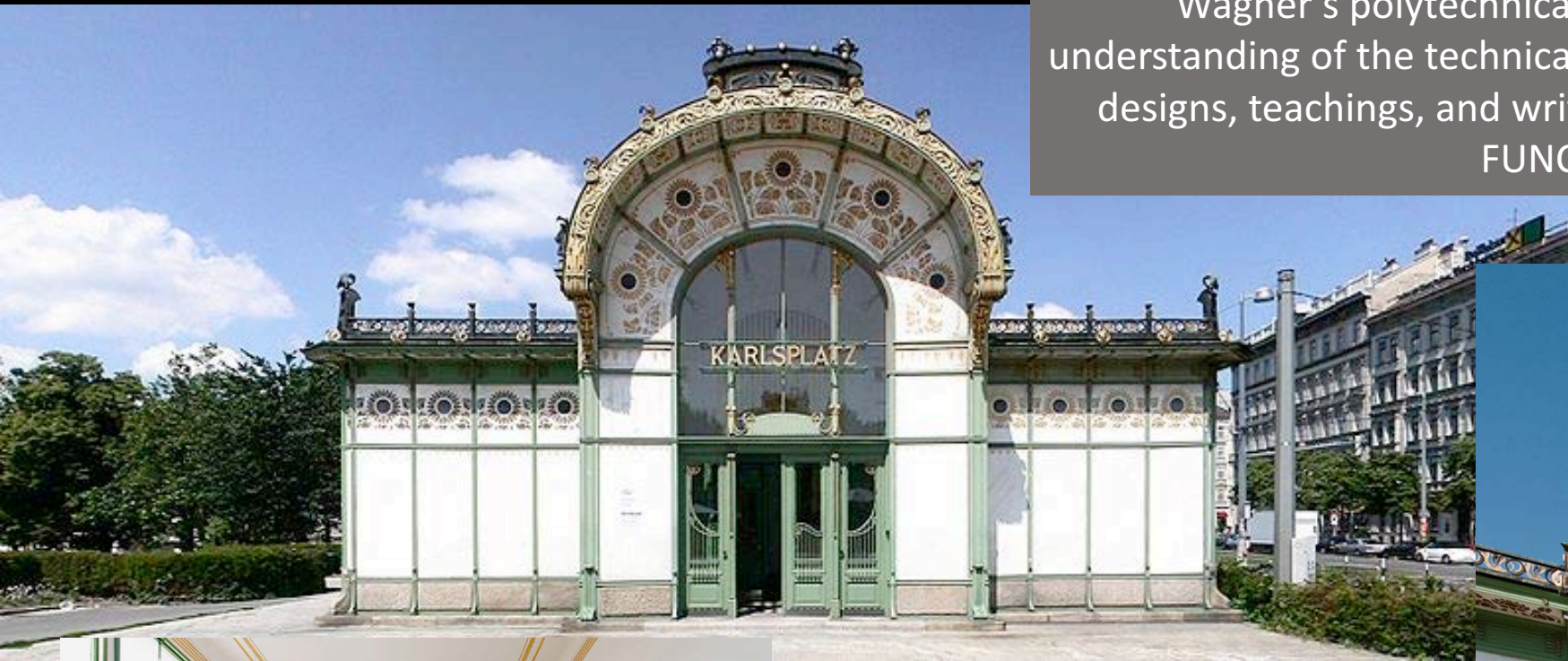


Metal Roof

VILLA MAIER OTTO WAGNER HÜTTELBERGSTR. 28.

Wagner, Karlsplatz Stadtbahn Station, Vienna, 1894-1902

Wagner's polytechnical education gave him an acute understanding of the technical and social realities of the epoch. His designs, teachings, and writings are thus early incarnations of FUNCTIONALISM.



Wagner, Karlsplatz Stadtbahn Station, Vienna, 1894-1902



- Because his goal was overall city improvement, Wagner paid great attention to the large structural elements, such as bridges and station buildings, as to the small details, such as railings, lamps, signs and inscriptions, realizing a total design concept in the construction.
- The Stadtbahn lines were laid out to connect the main railroad terminals in the city and to improve Vienna's position as the capital of the empire. As a connecting system among the railroads, the lines were peripheral; important radial lines never went beyond the planning stages.

Joseph Maria Olbrich, Sitting Set, 1900



Joseph Maria Olbrich
(1867-1908)

- studied architecture at the University of Applied Arts Vienna and the Academy of Fine Arts Vienna
- Won the Prix de Rome, for which he traveled in Italy and North Africa.
- In 1893, he started working for Otto Wagner, the Austrian architect, and probably did the detailed construction for most of Wagner's Wiener Stadtbahn (Metropolitan Railway) buildings.
- One of four founding members of the Vienna Secession
- Famously designed the Secession Hall
- After student years, he executed diverse architectural commissions
- Experimented in applied arts and design, making pottery, furniture, book bindings, and musical instruments.

Josef Hoffmann, sitting set, and chair, 1898-1901



Josef Hoffmann
(1870-1956)

- Studied with Otto Wagner at the Academy of Fine Arts Vienna
- One of four founding members of the Vienna Secession
- His later work was sober and abstract and it was limited increasingly to functional structures and domestic products.

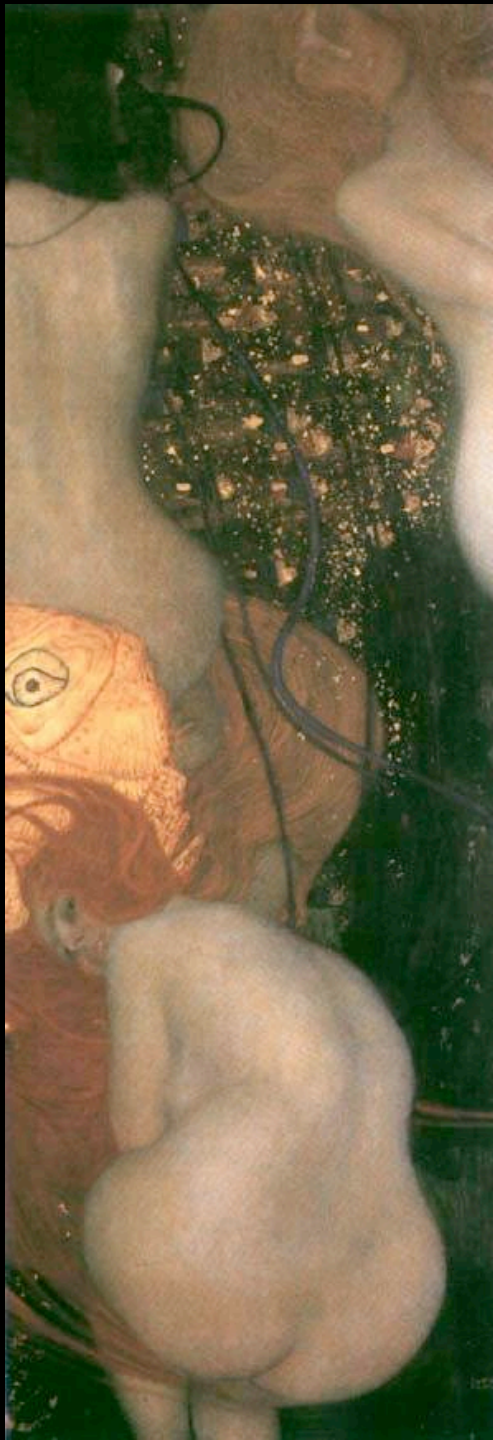




Left: Gustav Klimt, Nuda Veritas, 1898
Schiller: "It is bad to appeal to many."

**Gustav Klimt
(1862-1918)**

Right: Gustav Klimt, Goldfish, 1901-02



All art is erotic.

Gustav Klimt

- Austrian symbolist painter
- One of four founding members of the Vienna Secession
- Attended University of Applied Arts Vienna
- Made paintings, mural, objets d'art
- Focused on nudes – primarily women
- Frankly erotic work
- Connections here between youth, eroticism, spring, fertility, and rebellion
- Fathered 14 children

Koloman Moser, illustration for Rainer Maria Rilke, 1901

AESTHETICISM and GRAPHICS

Koloman Moser
(1868-1918)

- Austrian artist – painter and graphic designer
- One of four founding members of Vienna Secession
- Attended University of Applied Arts Vienna
- Made architecture, furniture, jewellery, graphics, and tapestries



Viennese Secessionist Movement (1897-1900)



- Group of Austrian artists who had resigned from the Association of Austrian Artists
- objected to the prevailing conservatism of the Vienna Künstlerhaus with its traditional orientation toward historicism

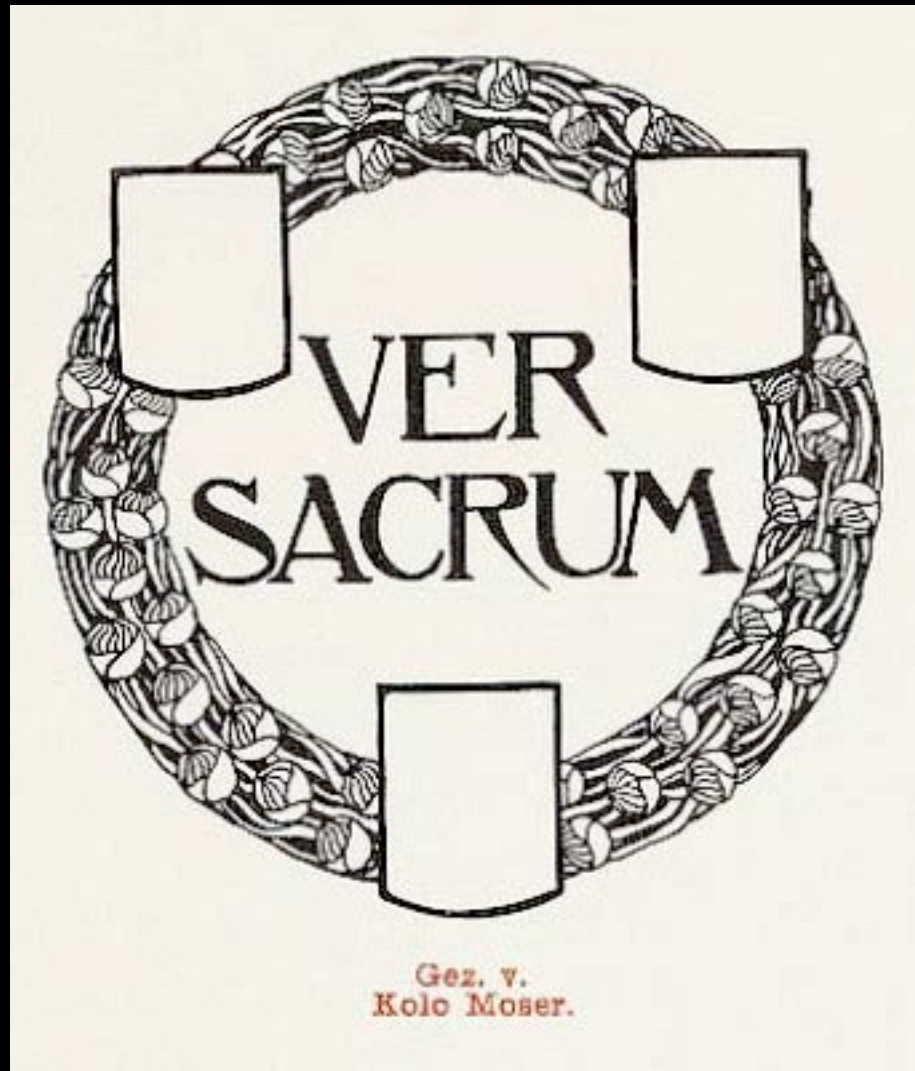
Gustave Klimt, Covers of Ver Sacrum, 1898-1902



VER SACRUM + VIENNA SECESSION

Held an exhibition policy dedicated to contemporary art in Vienna; intended to connect with international art movements; and stood against nationalism in art.

Review: ART NOUVEAU
organicism
élan vital – vital force
Henri Bergson



Joseph Maria Olbrich,
Secession Exhibition of
Austrian Artists, 1898



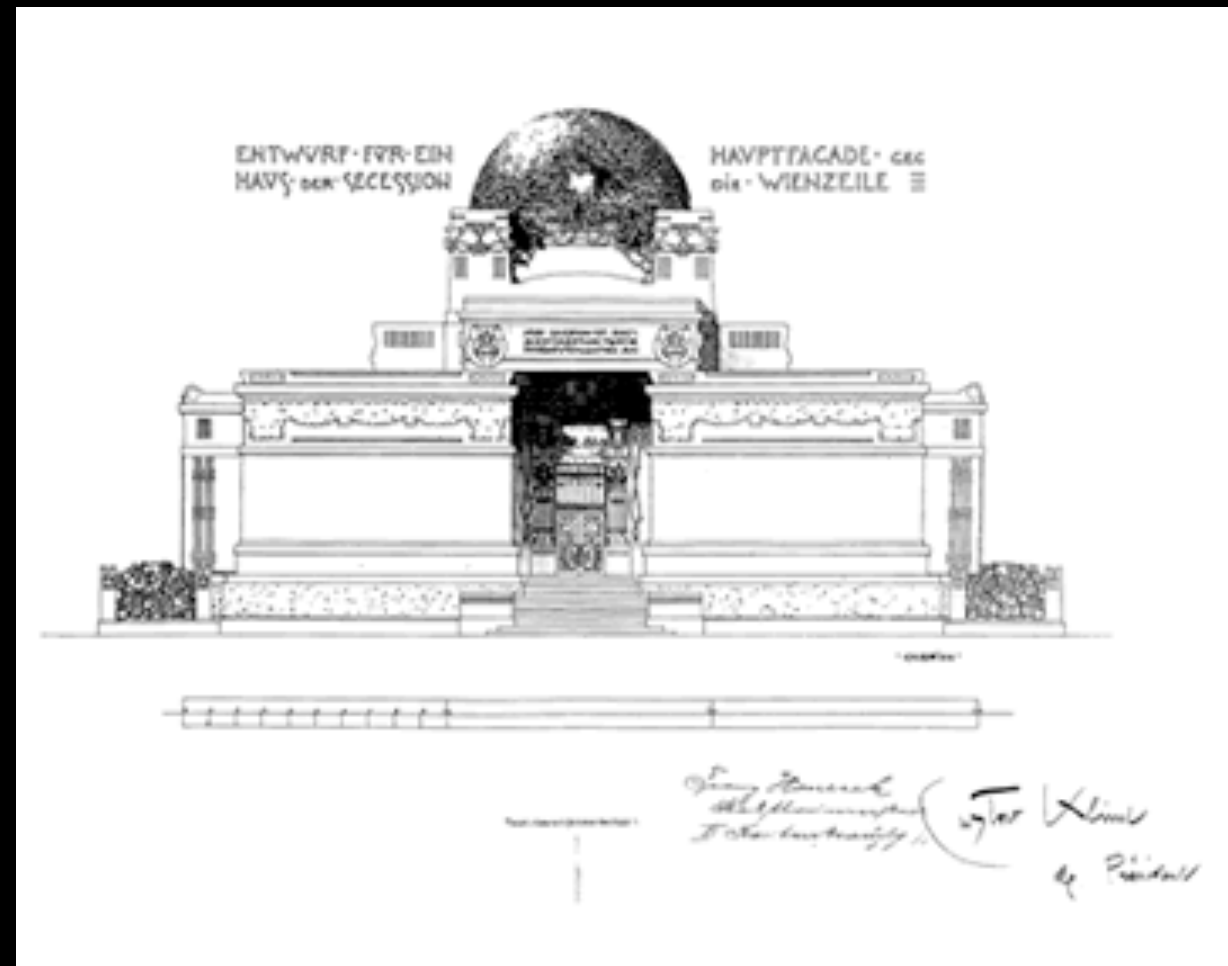
Joseph Maria Olbrich, Secession Building, Vienna, 1898

Undivided flat surfaces dominate on the exterior of the building. The massive, unbroken walls lend the structure the appearance of being constructed from a series of solid cubes.

Dedicated to Apollo. Who is Apollo?



Stadtkrone – “city crown”



- The laurel leaf is the dominant symbol in the finished building.
- It can be found on the pilasters of the front wing and the entrance recess as well as in the various garlands along the lateral façades and crowns the building in the form of the 2500 gilt leaves and 311 berries of the dome.





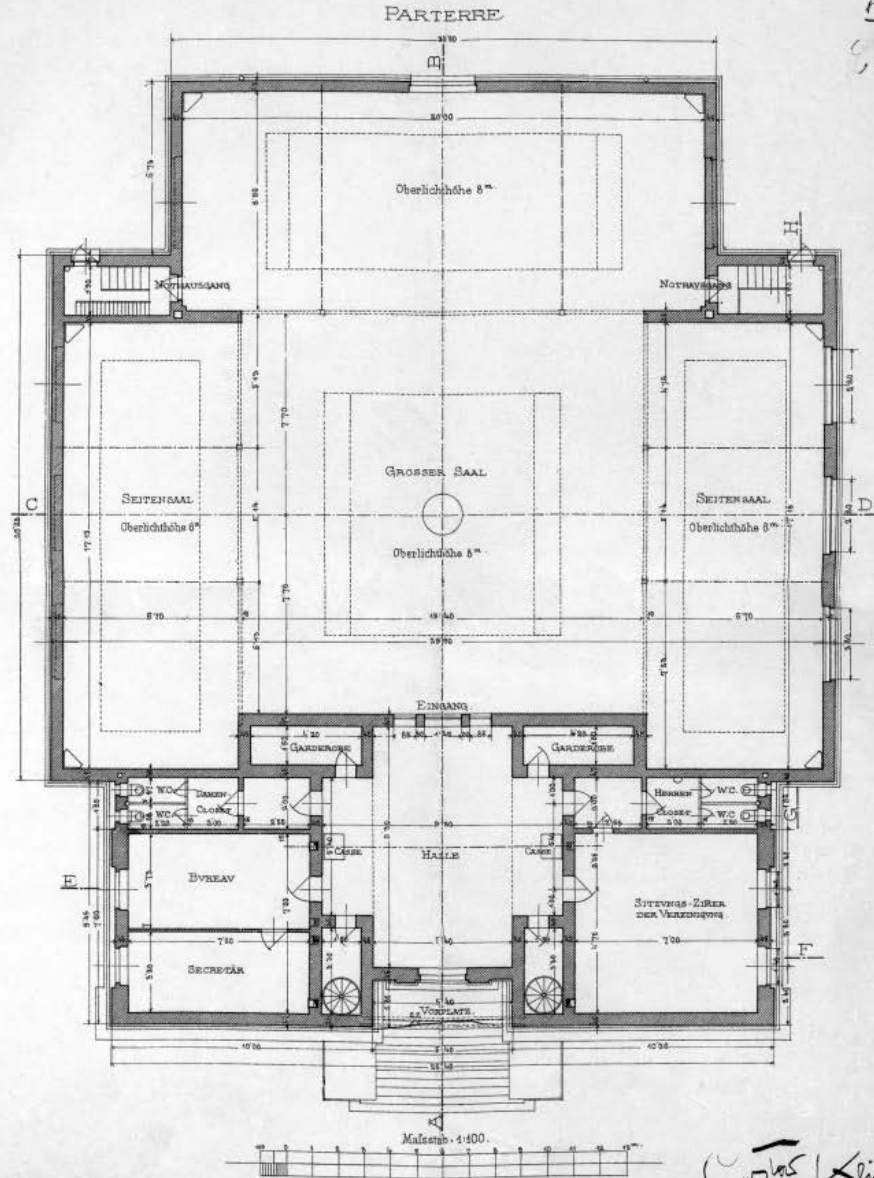


- The entrance area is also decorated by the masks of the three Gorgons, which symbolize the arts of architecture, sculpture, and painting.
- The side elevations feature owls Olbrich himself molded (after designs by Kolo Moser).
- Both are attributes of Pallas Athena, the goddess of wisdom, victory, and the crafts.
- New symbolism avoids the pedantic quality of the academic tradition.



AUSSTELLUNGS-GEBÄUDE
DER VEREINIGUNG BILD. KÜNSTLER OESTERREICH

M. Z. 48720
Genehmigt
VOM WIENER MAGISTRATE
am 6. April 1901
FÜR DEN BAUSCHREIBER

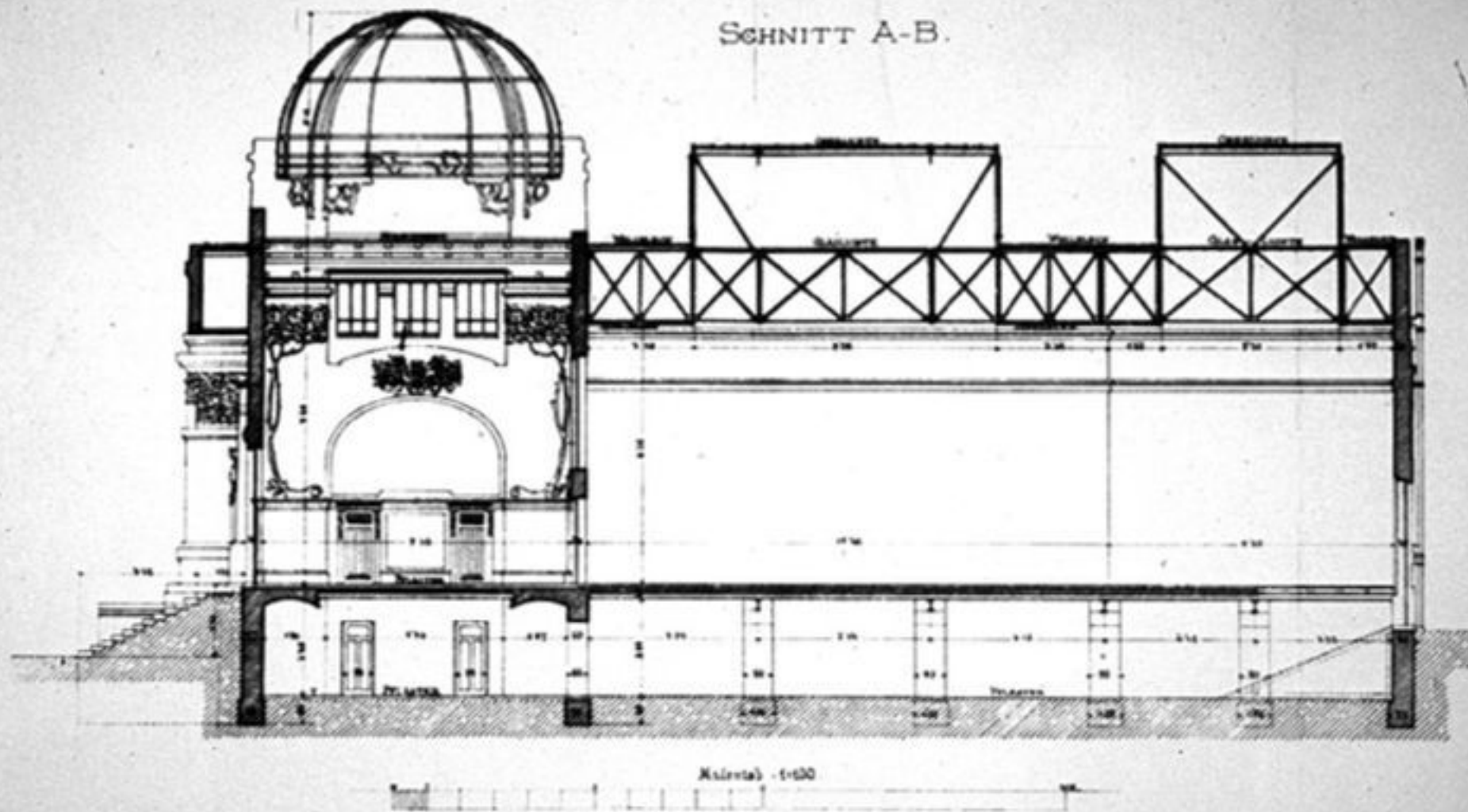


ARCHITEKT JOSEPH M. OLBRICH

Architekt-Gesellschaft Wien 1901

Josef Olbrich
Präsident
Hans Hauer
Vizepräsident
Dr. Leo Sponner

- The ground plan and cross-section of the Secession reveal very simple geometrical forms.
- The building itself covers an area of about 1,000 sq m (10,800 sq ft) and has a centralized floor plan.
- Olbrich exploits the square as a basic motif in a number of cruciform combinations in the entrance area and exhibition wing.
- This scheme for the floor plan also underlies the building's elevation and thus informs the overall shape of its volume.
- Olbrich organizes the building into a “representative” entrance area and a “functional” exhibition area.
- The entrance is flanked by hermetic blocks above which four pylons hold the dome.



The exhibition hall has a basilica form with a lofty nave and two lower aisles and, at their far end, a transept. It is almost completely covered by tent-like glazed roofs that bathe the interior in an even light.

Carl Lind
Präsident

Ernst Harnisch
Schellhammer
W. F. ...

Olbrich, Ernst Ludwig House, Darmstadt, 1901
The Darmstadt Artists' Colony
founded in 1899 by Ernest Ludwig, Grand Duke of Hesse



Olbrich, Ernst Ludwig House, Darmstadt, 1901
The Darmstadt Artists' Colony
founded in 1899 by Ernest Ludwig, Grand Duke of Hesse

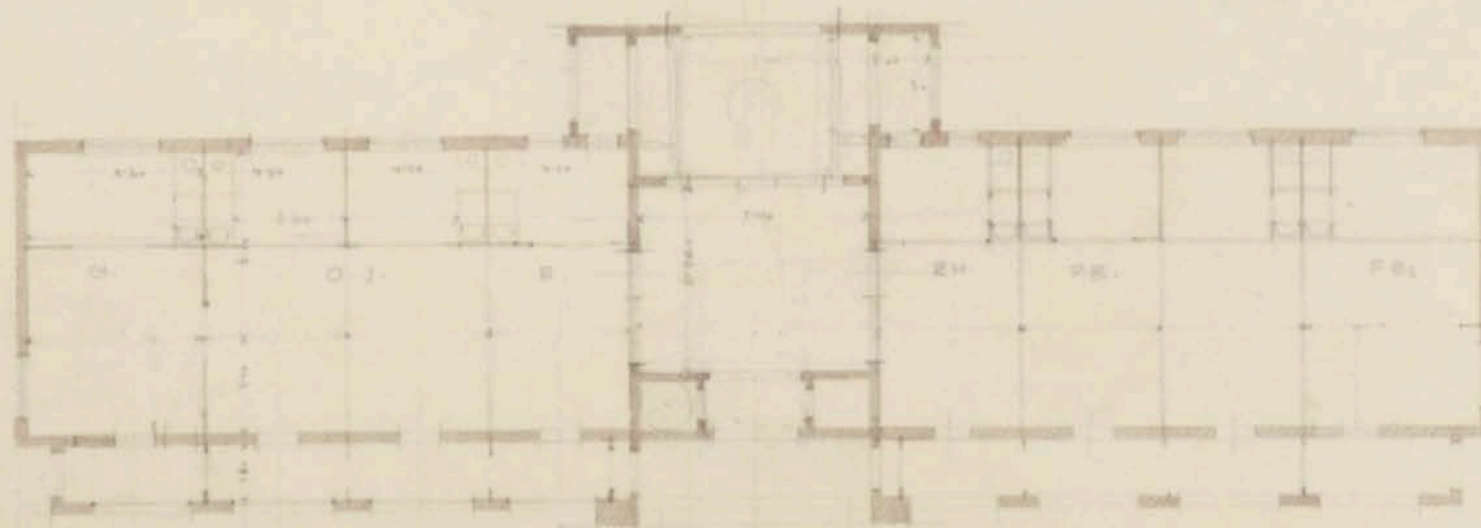


- The Darmstadt Artists' Colony refers both to a group of Jugendstil artists as well as to the buildings in Mathildenhöhe in Darmstadt in which these artists lived and worked.
- The artists were largely financed by patrons and worked together with other members of the group.
- The art-loving Hessian Grand Duke, Ernst Ludwig, founded the Darmstadt Artists' Colony in 1899 as a means of promoting the arts and crafts in Hesse.
- Over the course of four exhibitions, a number of pioneering buildings came into being, complete with their interior decoration and furnishings, all surrounded by a park embellished with sculptures, fountains and pavilions.
- From living space to garden and from furniture to tableware, the artists orchestrated walk-in living environments, each in the form of an aesthetic total art work ("Gesamtkunstwerk").

SKIZZE FÜR DAS ATELIER DER KÜNSTLER-KOLONIE DARMSTADT



- The Ernst Ludwig House was built as a common atelier.
- The atelier was both a worksite and the venue for gatherings in the artists' colony.



PARTERRE-GRUND.





Das Zeichen Procession 1901



Das Zeichen

Procession 1901

- "A conscious return to the fertility of the unconscious" (Frampton)
- 1901 Exhibition – Ein Dokument deutscher Kunst
- An unknown prophet descends from the golden portal of the building to receive the crystalline form, a symbol of base material transformed into art, similar to how carbon becomes a diamond



ART

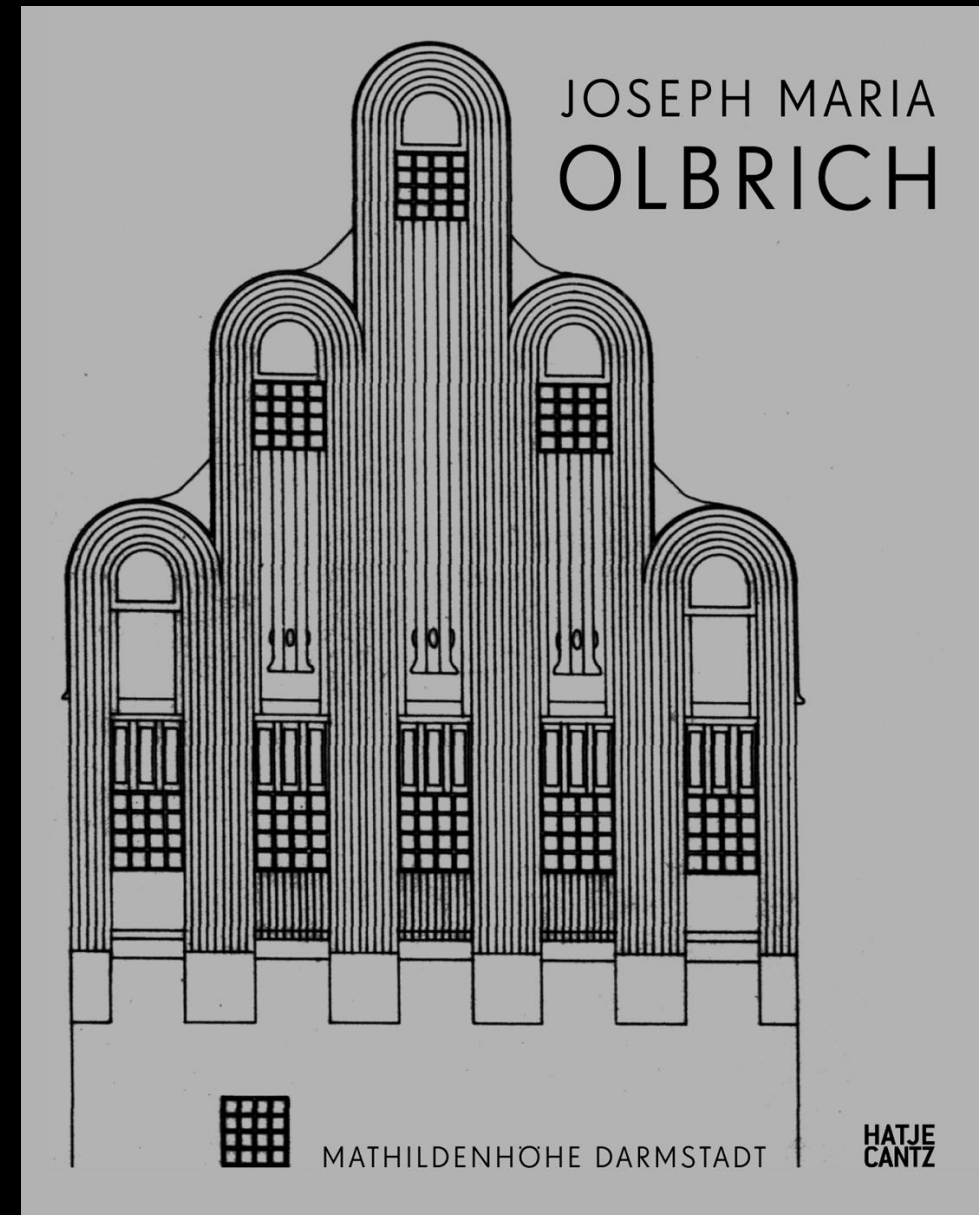
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TRADE

GOOD DESIGN

+

PROTOTYPES



Wedding Tower – *Stadtkrone* – and Exhibition Building, Darmstadt

ART

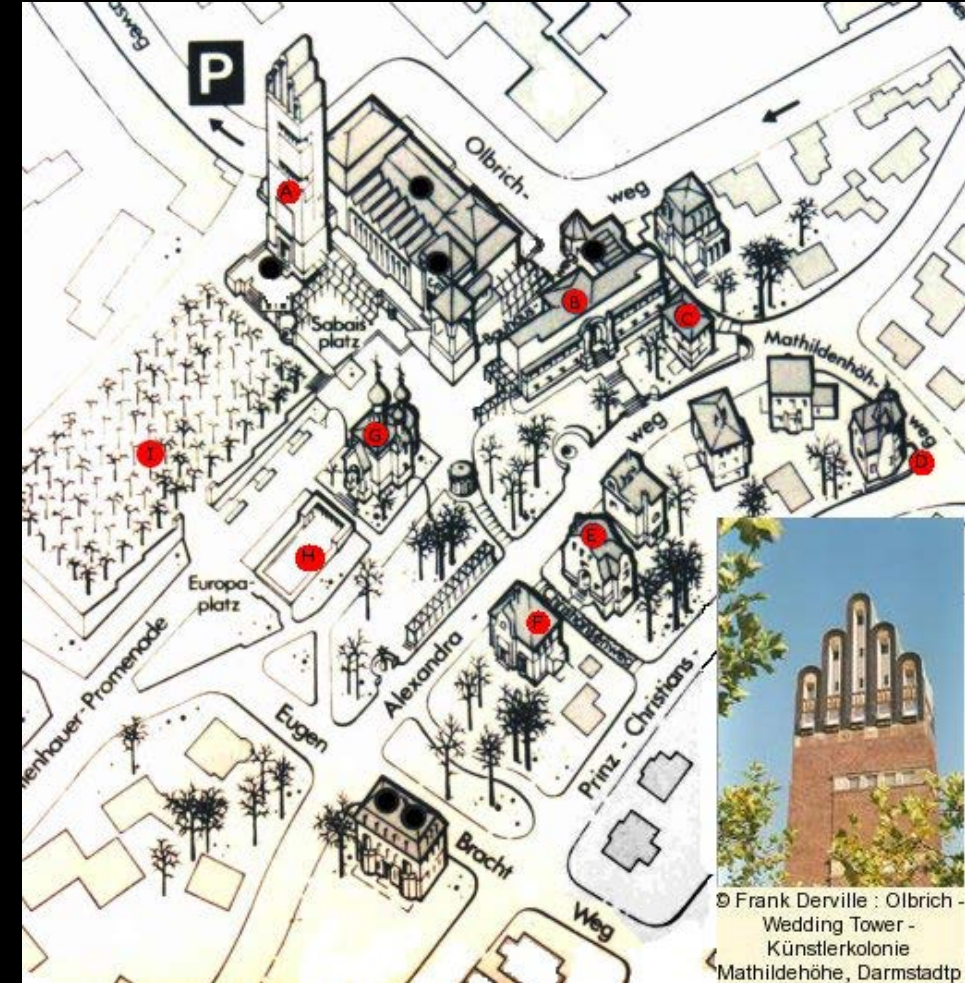
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GOOD DESIGN

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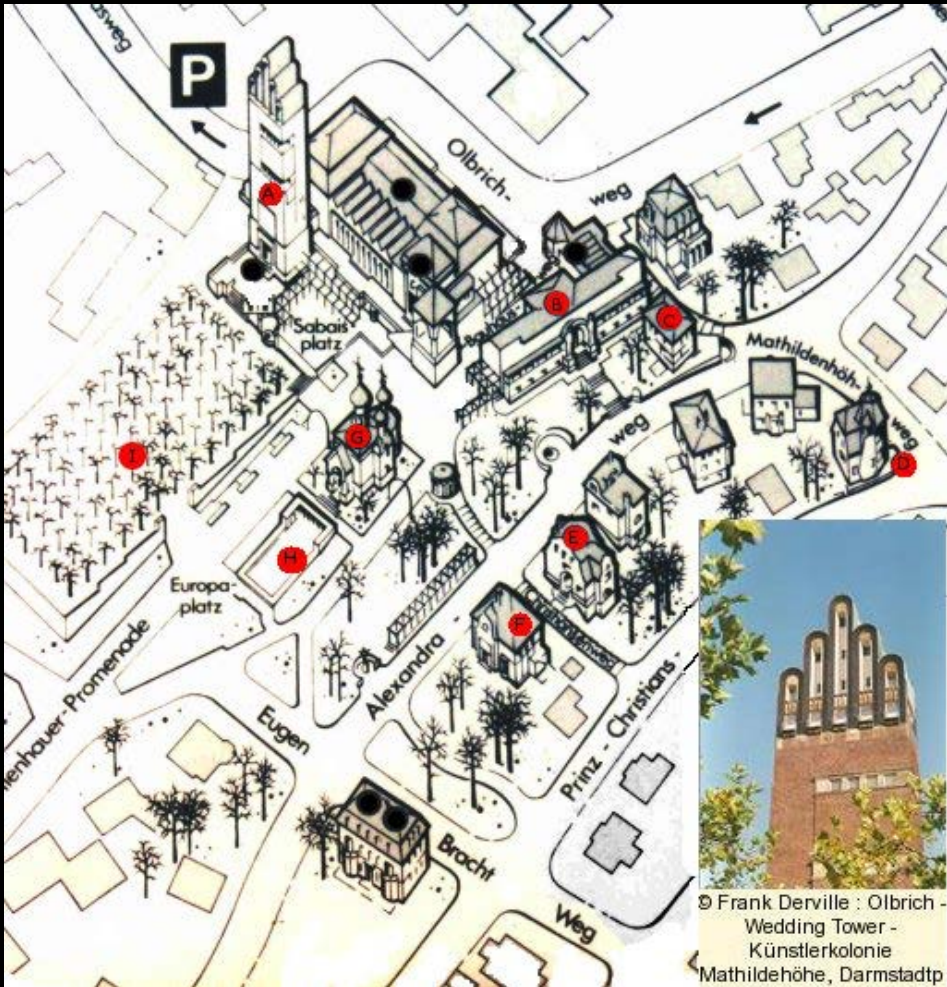
PROTOTYPES



© Frank Derville : Olbrich -
Wedding Tower -
Künstlerkolonie
Mathildenhöhe, Darmstadt



Joseph Maria Olbrich planned the Wedding Tower and the neighboring Exhibition Building, which were opened in 1908 as a venue for the members of the artists' colony to display their artistic work. The building stands on a former reservoir, part of the Darmstadt water network, which was originally only sealed over with earth.



© Frank Derville : Olbrich -
Wedding Tower -
Künstlerkolonie
Mathildenhöhe, Darmstadt

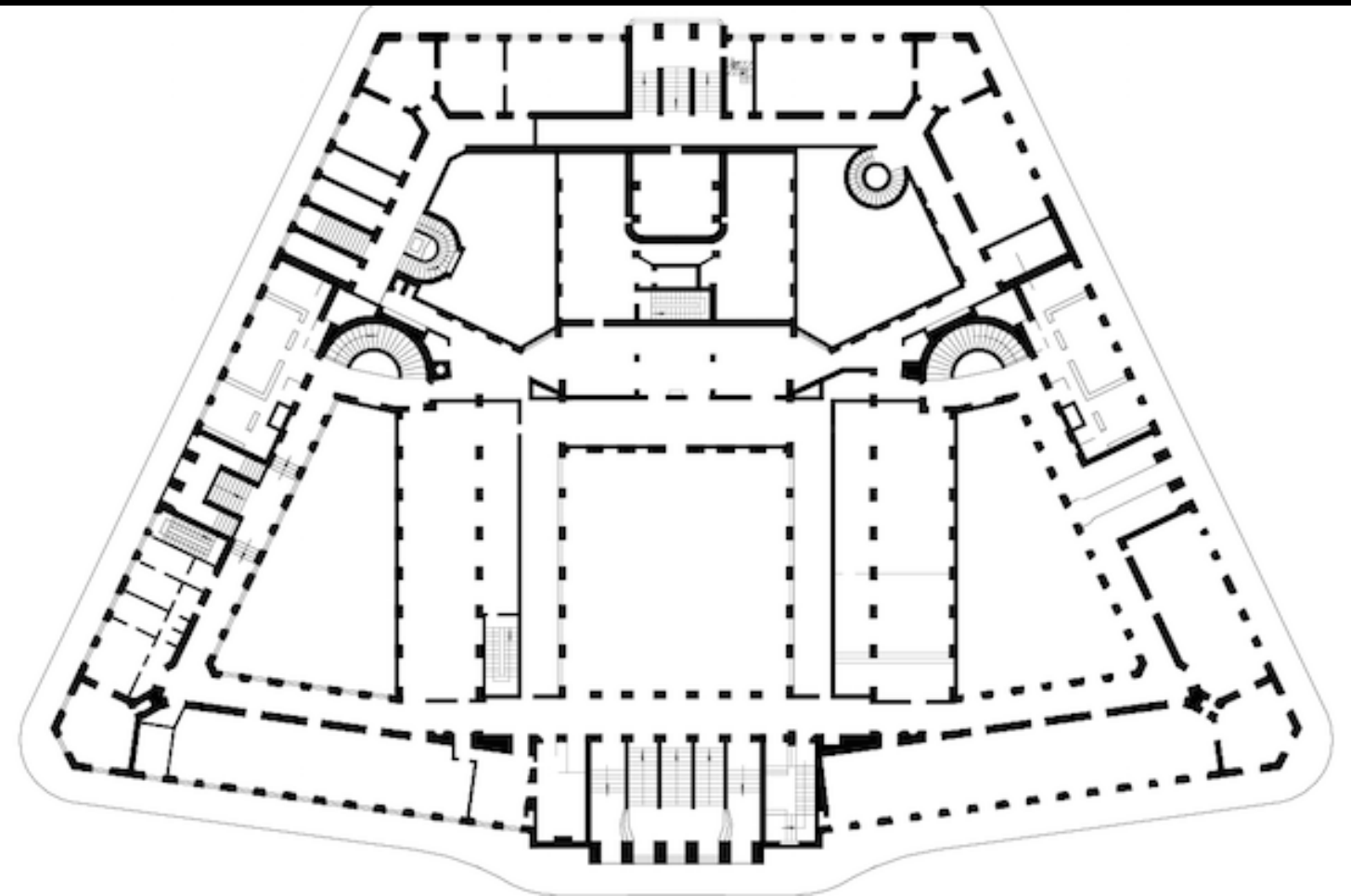
Otto Wagner, Post Office Savings Bank, Vienna, 1904



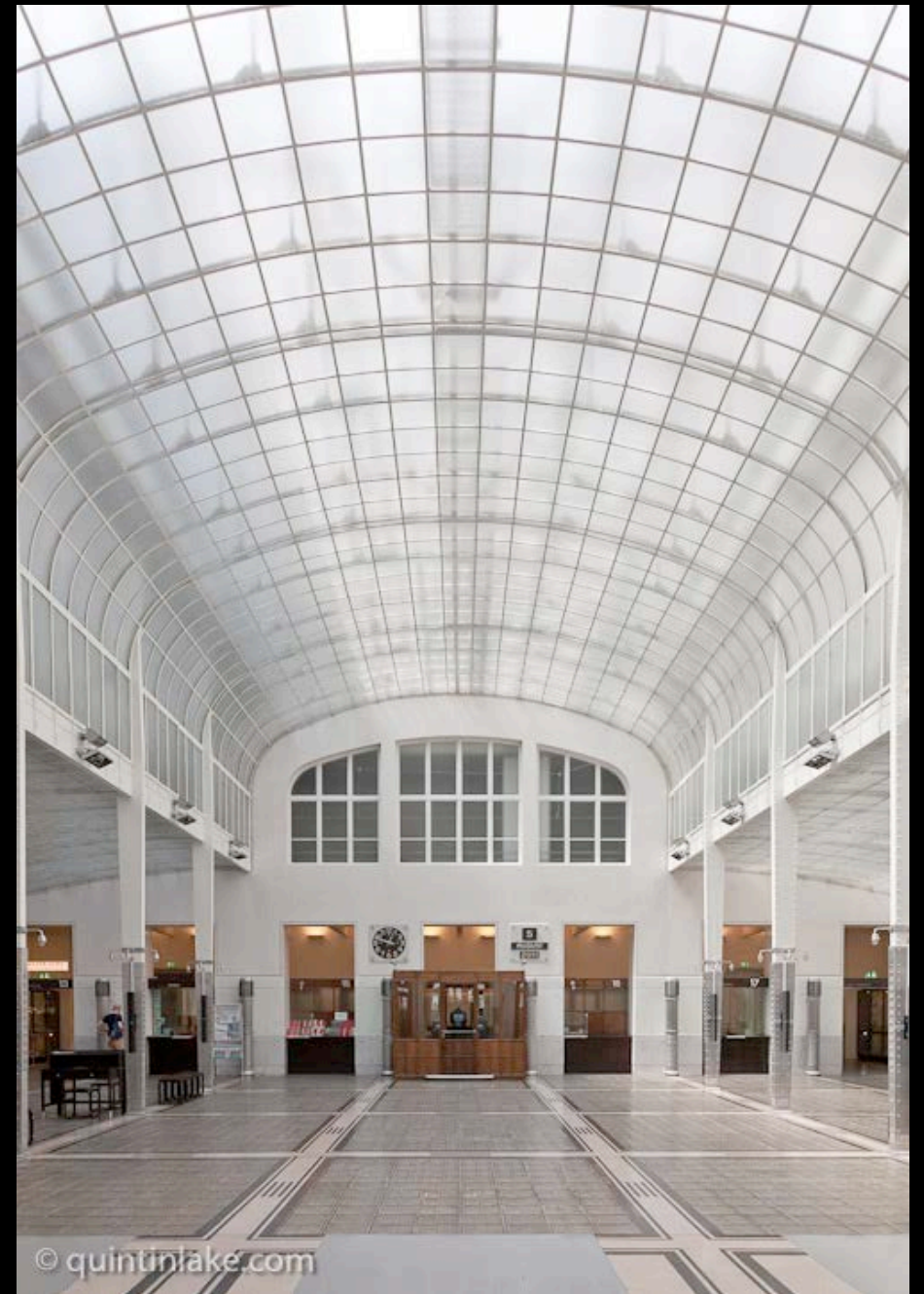
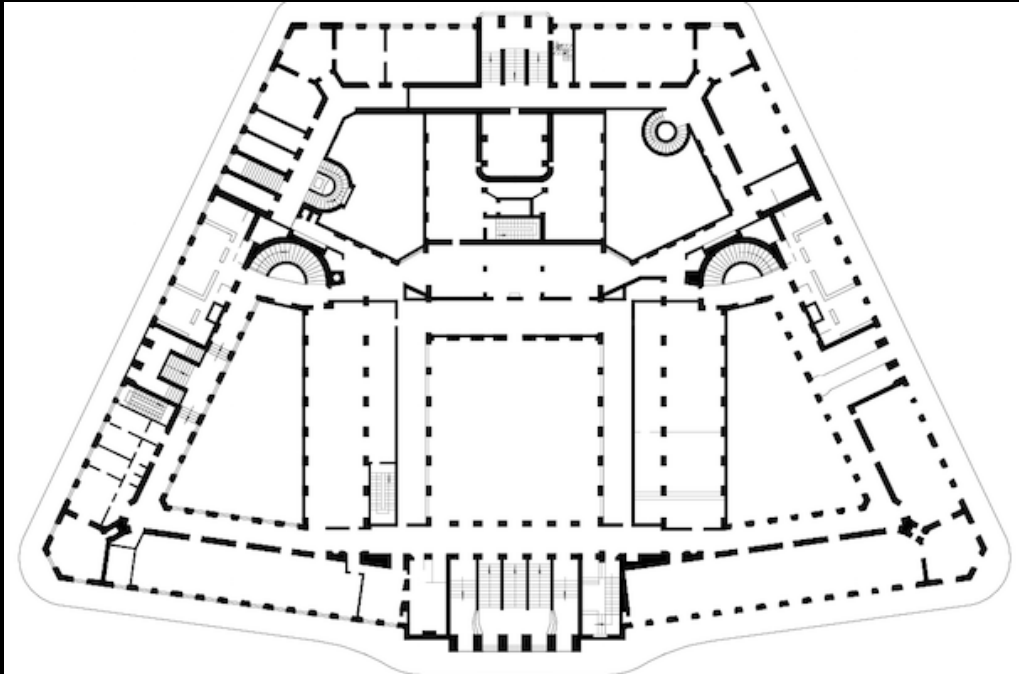
Otto Wagner, Post Office Savings Bank, Vienna, 1904

- The entire facade is covered with square marble plates.
- These are attached to the main brick structure with mortar and ornamented with iron bolts with aluminum caps, which themselves form a pattern.
- Wagner kept decoration in the main hall to a minimum
- Only glass and polished steel as materials.
- The decorative effect is created by the simple use of the material itself.





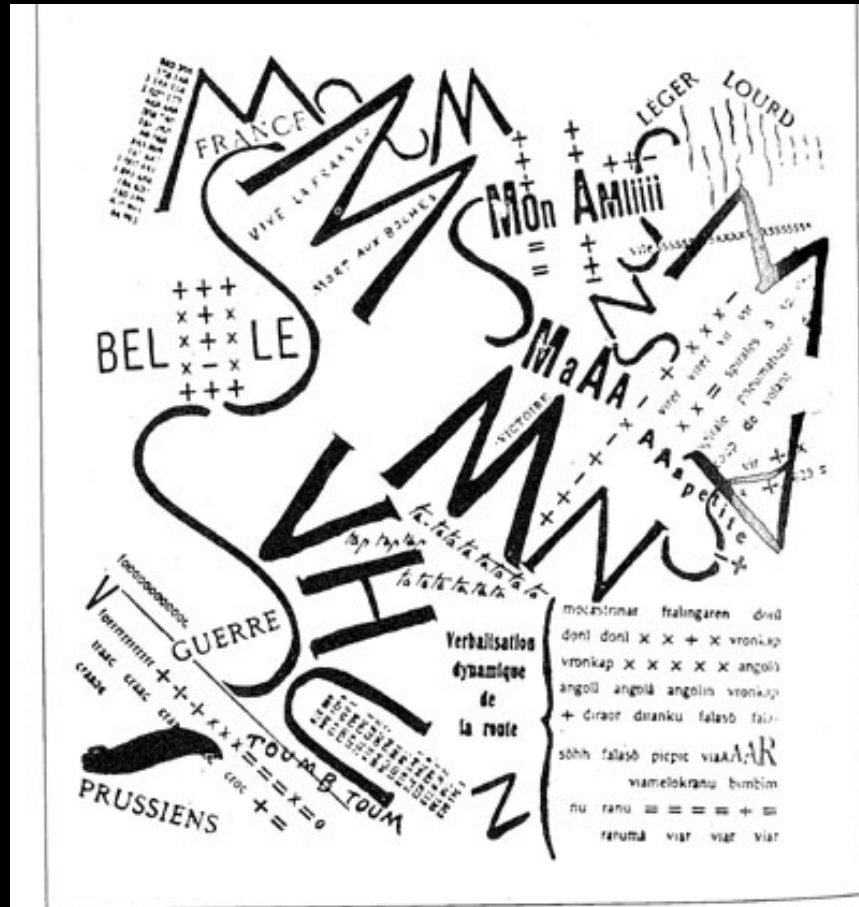
- One ascends a flight of stairs to the grand *Kassenhalle*, where customer services are located.
- Designed like an atrium, with a large glass skylight allowing natural light to enter the heart of the building
- The floor of the main hall is constructed of glass tiles, allowing natural light to reach further down to the floor below, where the Post Office boxes and mail sorting rooms are located.
- The frosted glass skylight is pierced by steel columns, their slim design making them as un-obstructive to the falling light as possible



Futurism
Futurist Architecture

THE MACHINE AND MOVEMENT

Futurism was founded in Milan in 1909 by the Italian poet Filippo Tommaso Marinetti.



Filippo Marinetti, Montagne + Vallate + Strade x Joffre, 1915



Italian futurists Luigi Russolo, Carlo Carrà, Filippo Tommaso Marinetti, Umberto Boccioni, and Gino Severini in front of Le Figaro, Paris, February 9, 1912



February 20, 1909 front page of the Parisian newspaper, "Le Figaro" containing Marinetti's Futurist Manifesto



The Futurist Manifesto, F. T. Marinetti, 1909

We have been up all night, my friends and I, beneath mosque lamps whose brass cupolas are bright as our souls, because like them they were illuminated by the internal glow of electric hearts. And trampling underfoot our native sloth on opulent Persian carpets, we have been discussing right up to the limits of logic and scrawling the paper with demented writing...

We went up to the three snorting machines to caress their breasts. I lay along mine like a corpse on its bier, but I suddenly revived again beneath the steering wheel — a guillotine knife — which threatened my stomach. A great sweep of madness brought us sharply back to ourselves and drove us through the streets, steep and deep, like dried up torrents. Here and there unhappy lamps in the windows taught us to despise our mathematical eyes. "Smell," I exclaimed, "smell is good enough for wild beasts!"...

As soon as I had said these words, I turned sharply back on my tracks with the mad intoxication of puppies biting their tails, and suddenly there were two cyclists disapproving of me and tottering in front of me like two persuasive but contradictory reasons. Their stupid swaying got in my way. What a bore! Pouah! I stopped short, and in disgust hurled myself — vlan! — head over heels in a ditch.

Oh, maternal ditch, half full of muddy water! A factory gutter! I savored a mouthful of strengthening muck which recalled the black teat of my Sudanese nurse!

As I raised my body, mud-spattered and smelly, I felt the red hot poker of joy deliciously pierce my heart. A crowd of fishermen and gouty naturalists crowded terrified around this marvel. With patient and tentative care they raised high enormous grappling irons to fish up my car, like a vast shark that had run aground. It rose slowly leaving in the ditch, like scales, its heavy coachwork of good sense and its upholstery of comfort.

We thought it was dead, my good shark, but I woke it with a single caress of its powerful back, and it was revived running as fast as it could on its fins.

Then with my face covered in good factory mud, covered with metal scratches, useless sweat and celestial grime, amidst the complaint of staid fishermen and angry naturalists, we dictated our first will and testament to all the *living* men on earth.

MANIFESTO OF FUTURISM

1. We want to sing the love of danger, the habit of energy and rashness.
2. The essential elements of our poetry will be courage, audacity and revolt.
3. Literature has up to now magnified pensive immobility, ecstasy and slumber. We want to exalt movements of aggression, feverish sleeplessness, the double march, the perilous leap, the slap and the blow with the fist.
4. We declare that the splendor of the world has been enriched by a new beauty: the beauty of speed. A racing automobile with its bonnet adorned with great tubes like serpents with explosive breath ... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace.
5. We want to sing the man at the wheel, the ideal axis of which crosses the earth, itself hurled along its orbit.
6. The poet must spend himself with warmth, glamour and prodigality to increase the enthusiastic fervor of the primordial elements.
7. Beauty exists only in struggle. There is no masterpiece that has not an aggressive character. Poetry must be a violent assault on the forces of the unknown, to force them to bow before man.
8. We are on the extreme promontory of the centuries! What is the use of looking behind at the moment when we must open the mysterious shutters of the impossible? Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed.
9. We want to glorify war — the only cure for the world — militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman.
10. We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice.
11. We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moons: the gluttonous railway stations devouring smoking serpents; factories suspended from the clouds by the thread of their smoke; bridges with the leap of gymnasts flung across the diabolic cutlery of sunny rivers: adventurous steamers sniffing the horizon; great-breasted locomotives, puffing on the rails like enormous steel horses with long tubes for bridle, and the gliding flight of aeroplanes whose propeller sounds like the flapping of a flag and the applause of enthusiastic crowds.

Every time has a unique sense of the future.

One might write a history of the future.

The future, to be sure, is not experienced as vividly as the present, and is dependent on the past for its content of images reassembled and projected ahead. Nevertheless it is an essential component of the personality, as the organization of those projections provides a sense of direction and makes novelty, purpose and hope possible....The new technology provided a source of power over the environment and suggested ways to control the future. The Futurists identified their movement with the promise of that technology and the new world it offered.

-- Stephen Kern

Filippo Marinetti, Montagne + Vallate + Strade x Joffre, 1915

- Futurism found its roots in poetry and in a whole renovation of language, and featured the concept of the New Typography.
- The futurist poets believed that the use of different sizes, weights, and styles of type allowed them to weld painting and poetry, because the intrinsic beauty of letterforms, manipulated creatively, transformed the printed page into a work of visual art.
- The futurist poets used a painterly typographic design called *parole in libertà* (words in freedom) which defied correct syntax and grammar, to express their emotionally charged poetry as works of visual art.



Carlo Carrà, Funeral of the Anarchist Galli, 1911



Crowd Psychology

“A crowd is impressed by excessive sentiments. Exaggerate, affirm, resort to repetition, and never attempt to prove anything by reasoning.”

“The masses have never thirsted after truth. Whoever can supply them with illusions is easily their master; whoever attempts to destroy their illusions is always their victim.”

Gustave Le Bon, *The Crowd*, 1895



Carlo Carrà, *Funeral of the Anarchist Galli*, 1911



"We will sing of great crowds
excited by work, by pleasure,
by riot."

-- Futurist Manifesto

Umberto Boccioni, Riot in the
Galleria (A Brawl), 1910



LINES OF FORCE

Umberto Boccioni, The City
Rises, 1910-11



Set in a train station, this series of three paintings – triptych – explores the psychological dimension of modern life's transitory nature. In *The Farewells*, Boccioni captures chaotic movement and the fusion of people swept away in waves as the train's steam bellows into the sky.

LINES OF FORCE

The lines of force signify the energies which dominate matter and spirit. Lines of force are in action: the traffic in the streets, the light rays coming from the windows and doors, the light from the sky descending on the busy scene and adding a transcendental quality to it. Geometric forms and intensive colors are in perpetual interplay. The beholder is drawn into the vortex of this field of energies, which even includes "painted sounds."

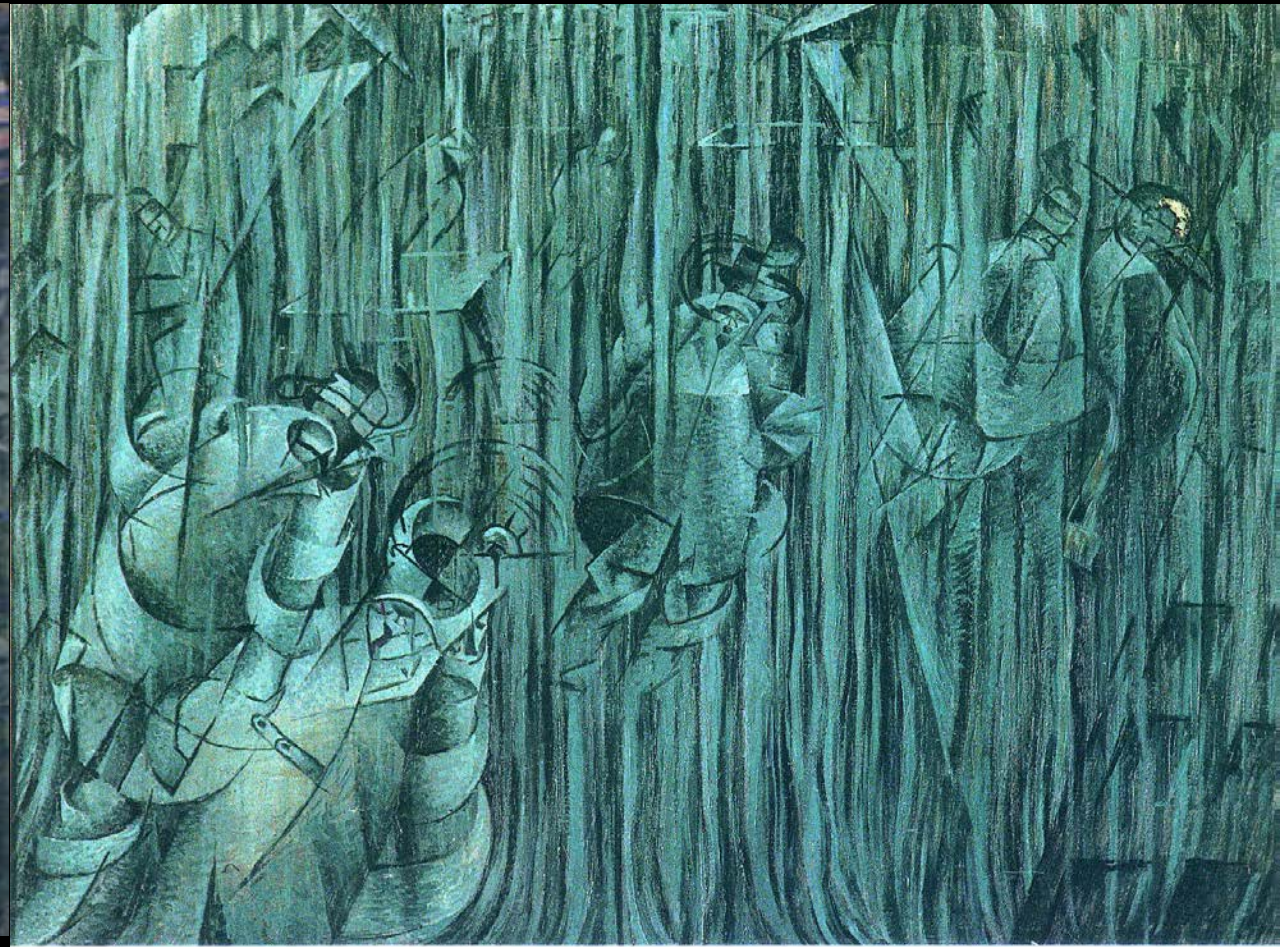
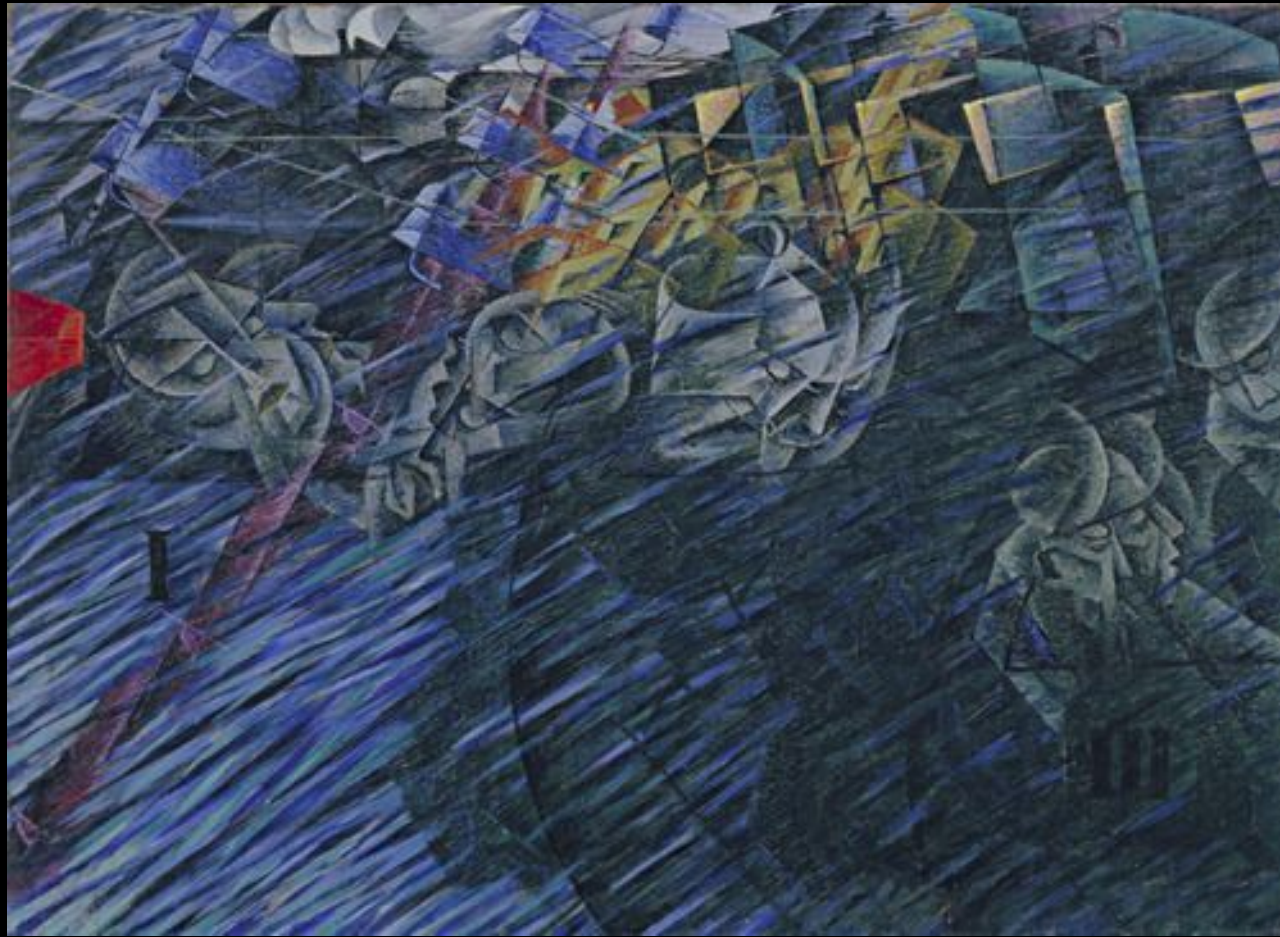
<http://biography.yourdictionary.com/umberto-boccioni#bY6hTBQF7m9vLHMv.99>

Umberto Boccioni, *States of Mind I: The Farewells*, 1911

Boccioni, States of Mind II: Those who go, 1908



Oblique lines hint at departure in *Those Who Go*, in which Boccioni said he sought to express "loneliness, anguish, and dazed confusion." In *Those Who Stay*, vertical lines convey the weight of sadness carried by those left behind.



Umberto Boccioni, States of Mind II: Those Who Go, 1911

Umberto Boccioni, States of Mind III: Those Who Stay, 1911



Boccioni,
Development of a Bottle in Space,
1912



Another eight were made in 1972 not from the plaster, but a 1949 cast

Umberto Boccioni, Unique Forms of Continuity in Space, 1913, cast posthumously



Last known picture of Boccioni, 1916

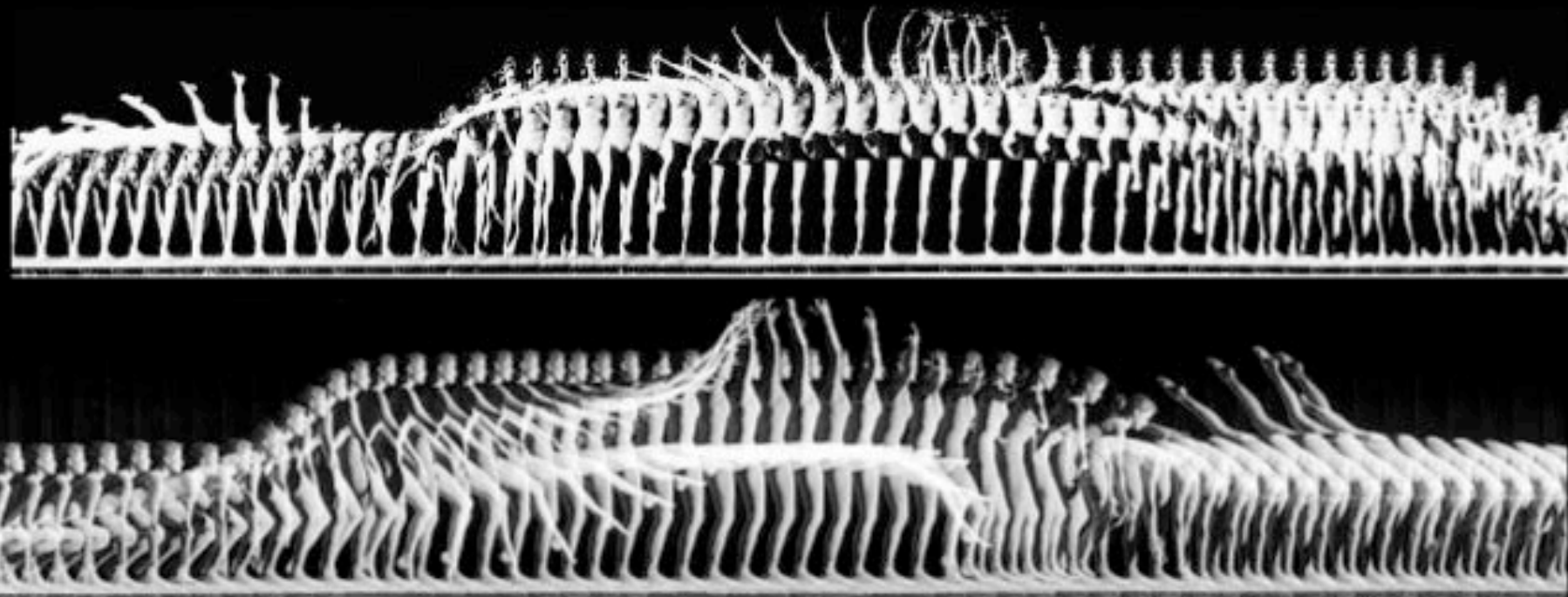


CHRONOPHOTOGRAPHY

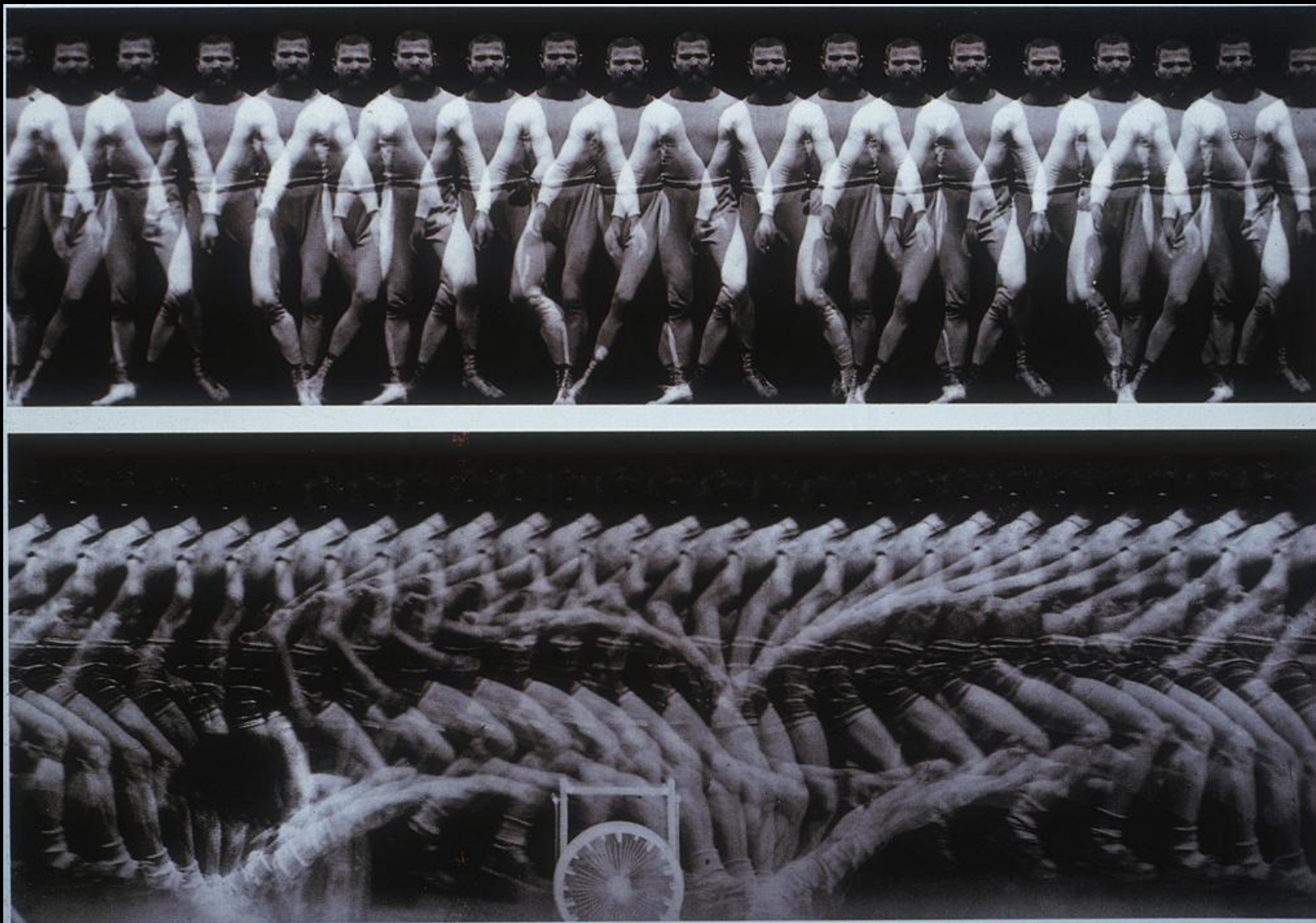
Giacomo Balla, *Dynamism of Dog on a Leash*, 1912

Chronophotography

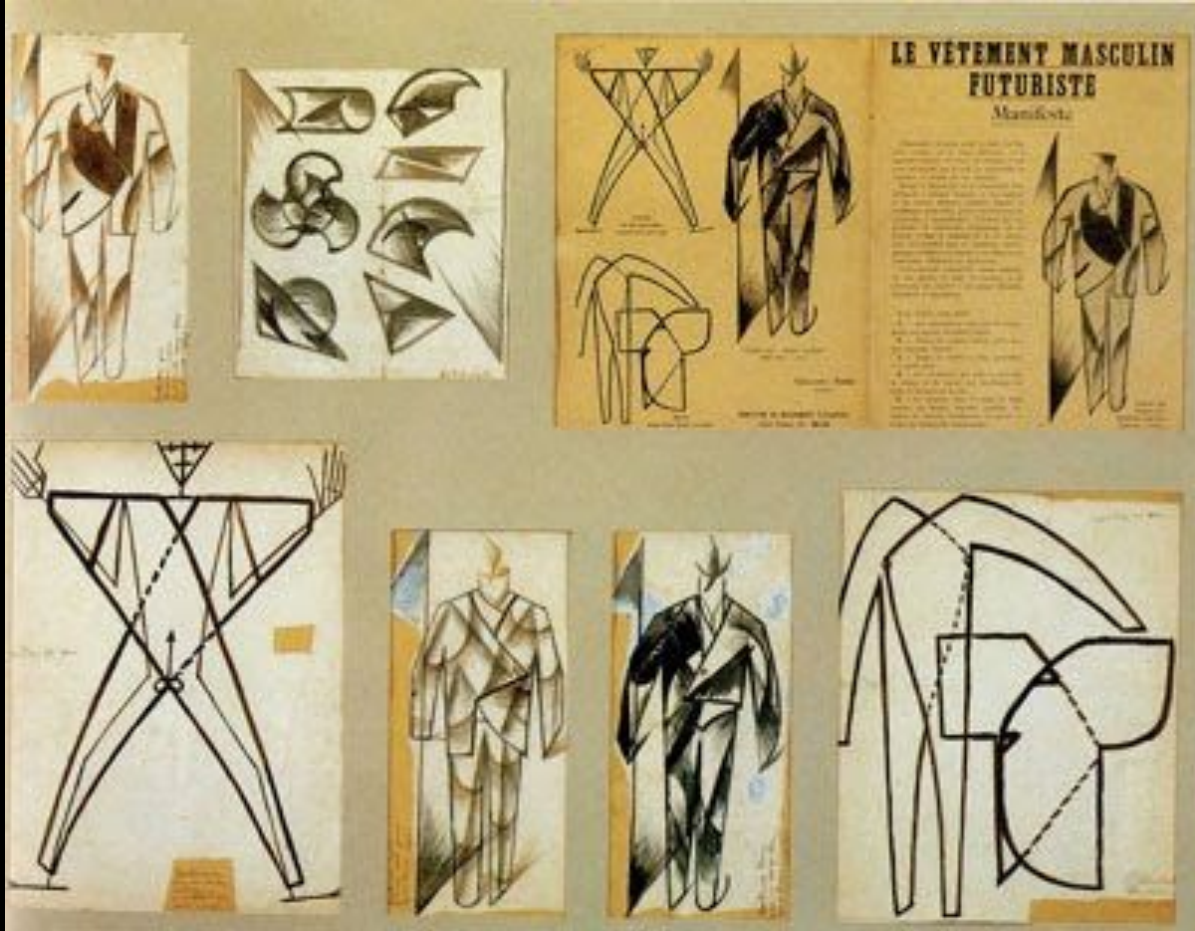
Chronophotography originated as a Victorian application of science (the study of movement), and art (photography).



Photographs by Andrew Davidhazy



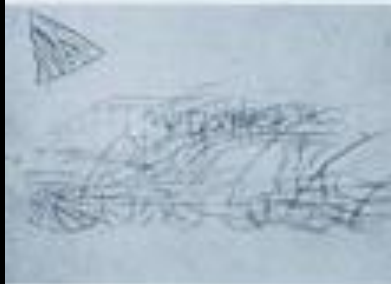
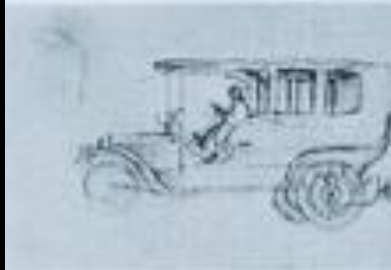
Etienne Jules Marey, Study of Lateral Walking and Running, 1886



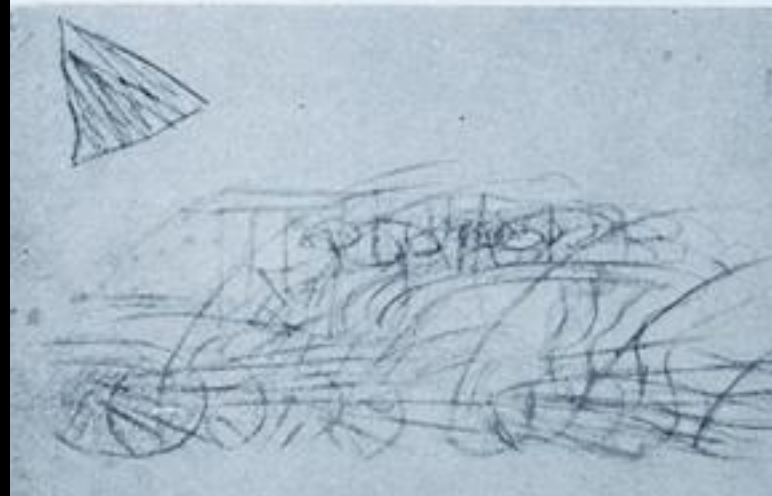
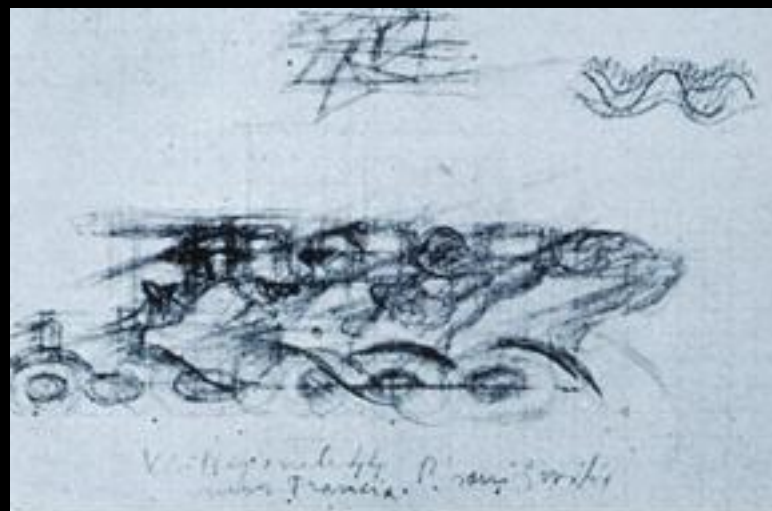
Above: Marinetti and Giacomo Balla, The Anti-Neutral Suit, 1914
 Right: Balla, Furniture, 1914

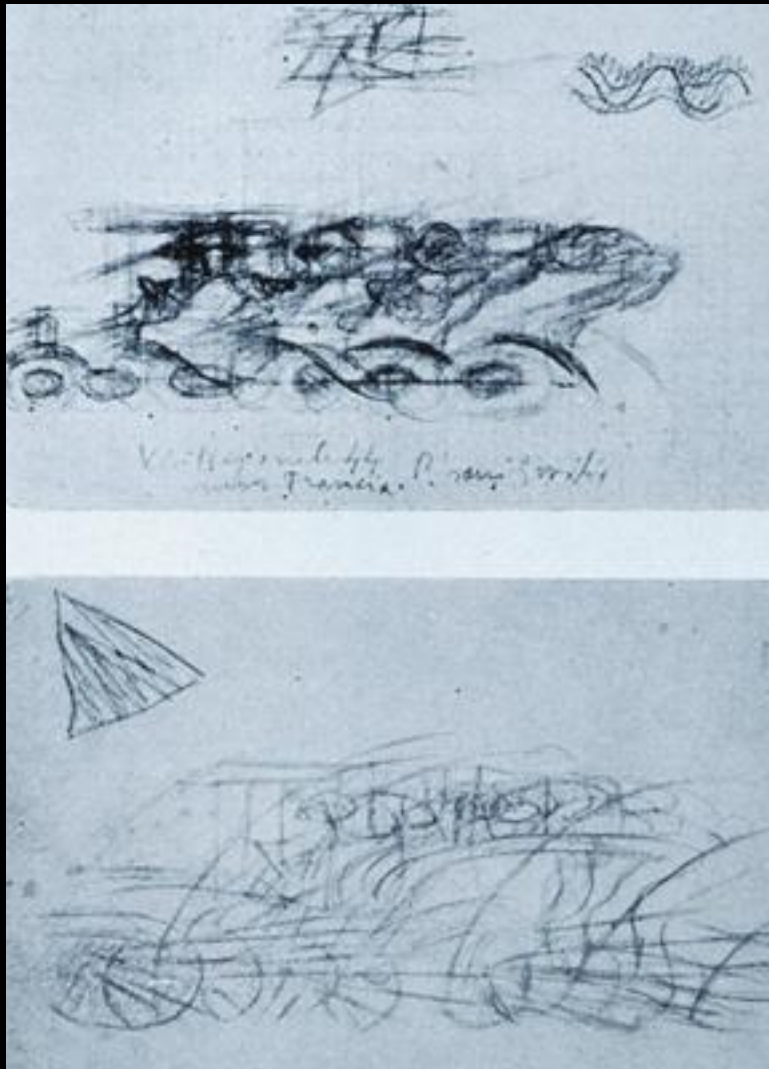
Giacomo Balla began experimenting with both clothing and furniture during this time. He created clothing which was anti neutral, particularly original, often mixing organic shapes with a touch of futurist mechanics. The clothing was often asymmetrical and certainly stood out, both at fashion shows/gatherings and in public. Balla also created unique furniture.





Balla, Studies of automobiles: det.: Balla's notebook #2, 1910





“We affirm that the world’s magnificence has been enriched by a new beauty: the beauty of speed. A racing car whose hood is adorned with great pipes, like serpents of explosive breath – a roaring car that seems to ride on grapeshot is more beautiful than the Victory of Samothrace.”

L./Ctr: Balla, Studies of automobiles: det.: Balla's notebook #2, 1910
R.: Winged Victory of Samothrace, or Nike of Samothrace, 190 BCE



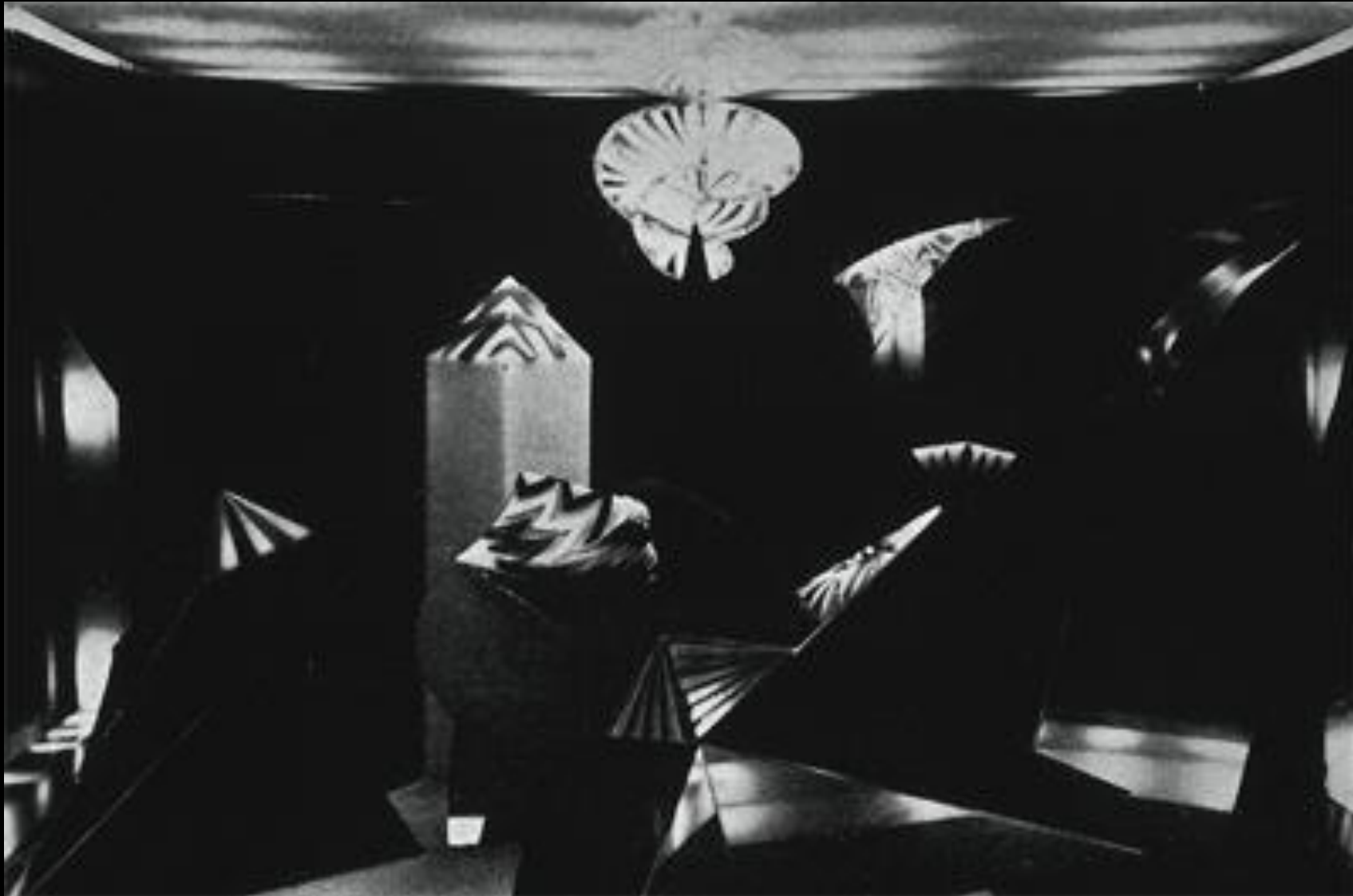
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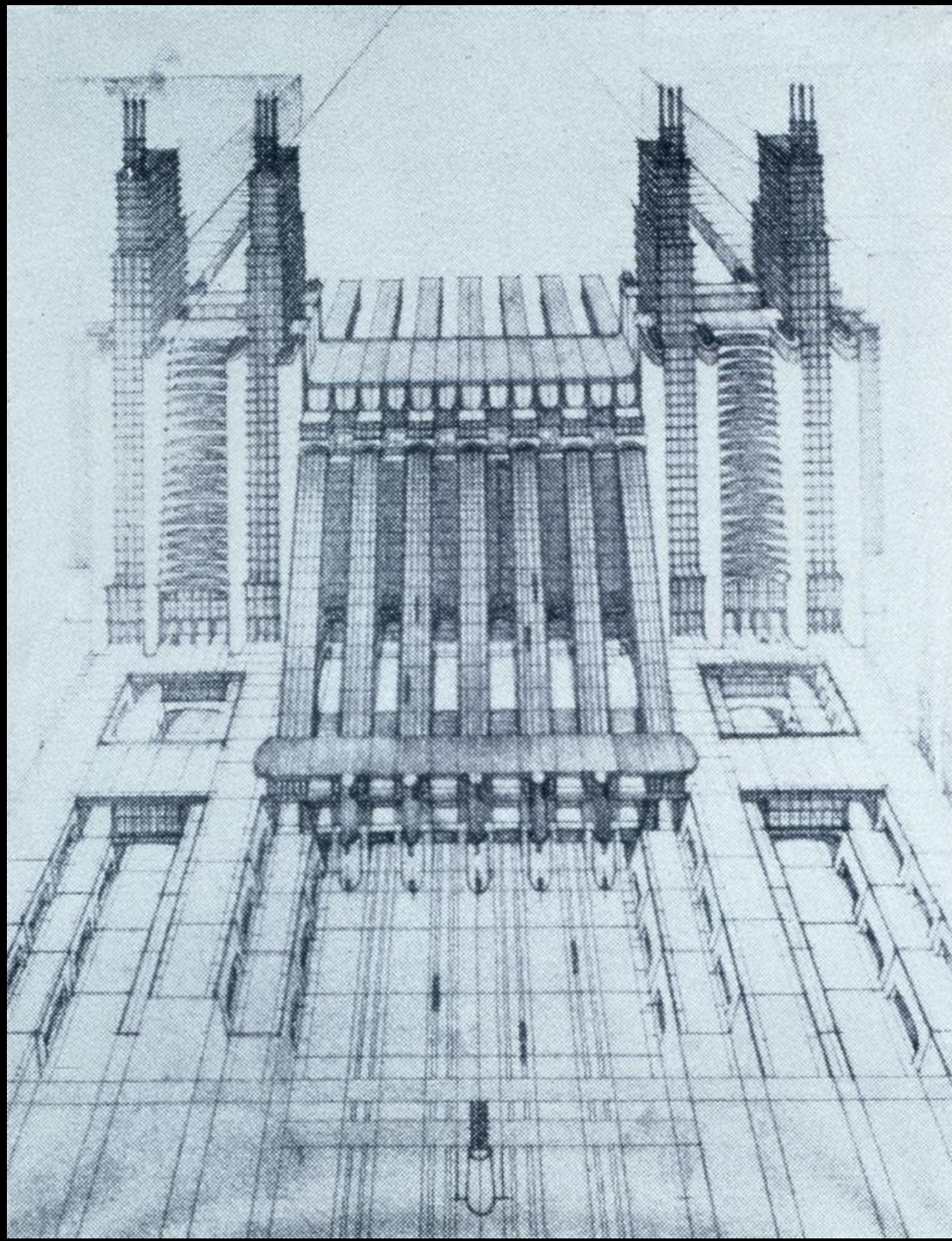
Giacomo Balla, Speed of an Automobile, 1913

Giacomo Balla, Study for Fireworks, set design for Stranvinsky ballet of lights, 1916-17



Giacomo Balla, Fireworks, set design for Stranvinsky Ballet of Lights, 1917





Antonio Sant'Elia, La Città Nuova, 1914

Manifesto of Futurist Architecture (1914)

No architecture has existed since 1700. A moronic mixture of the most various stylistic elements used to mask the skeletons of modern houses is called modern architecture. The new beauty of cement and iron are profaned by the superimposition of motley decorative incrustations that cannot be justified either by constructive necessity or by our (modern) taste, and whose origins are in Egyptian, Indian or Byzantine antiquity and in that idiotic flowering of stupidity and impotence that took the name of **neoclassicism**.

These architectonic prostitutions are welcomed in Italy, and rapacious alien ineptitude is passed off as talented invention and as extremely up-to-date architecture. Young Italian architects (those who borrow originality from clandestine and compulsive devouring of art journals) flaunt their talents in the new quarters of our towns, where a hilarious salad of little ogival columns, seventeenth-century foliation, Gothic pointed arches, Egyptian pilasters, rococo scrolls, fifteenth-century cherubs, swollen caryatids, take the place of style in all seriousness, and presumptuously put on monumental airs. The kaleidoscopic appearance and reappearance of forms, the multiplying of machinery, the daily increasing needs imposed by the speed of communications, by the concentration of population, by hygiene, and by a hundred other phenomena of modern life, never cause these self-styled renovators of architecture a moment's perplexity or hesitation. They persevere obstinately with the rules of Vitruvius, Vignola and Sansovino plus gleanings from any published scrap of information on German architecture that happens to be at hand. Using these, they continue to stamp the image of imbecility on our cities, our cities which should be the immediate and faithful projection of ourselves. ...

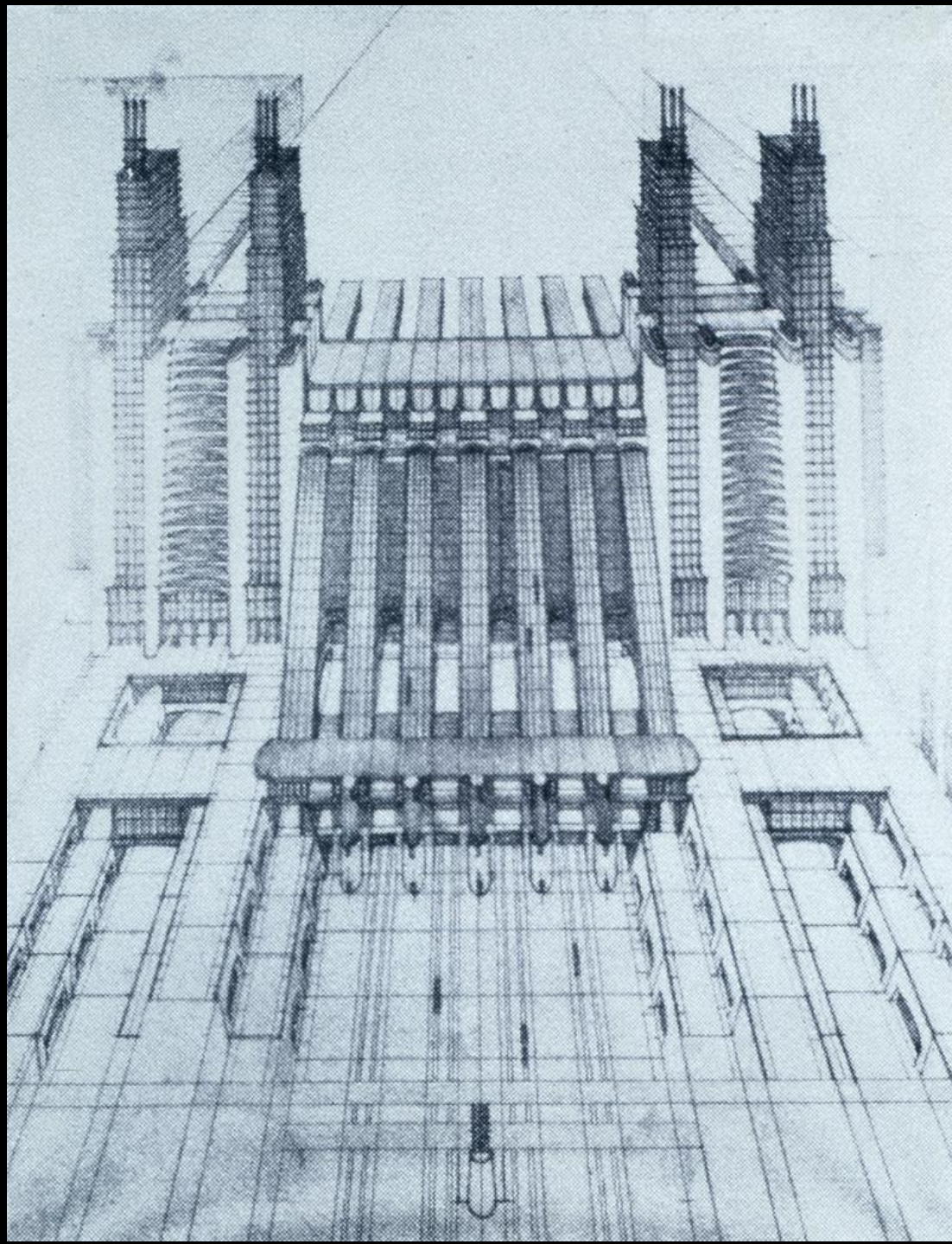
The decorative must be abolished.

I COMBAT AND DESPISE:

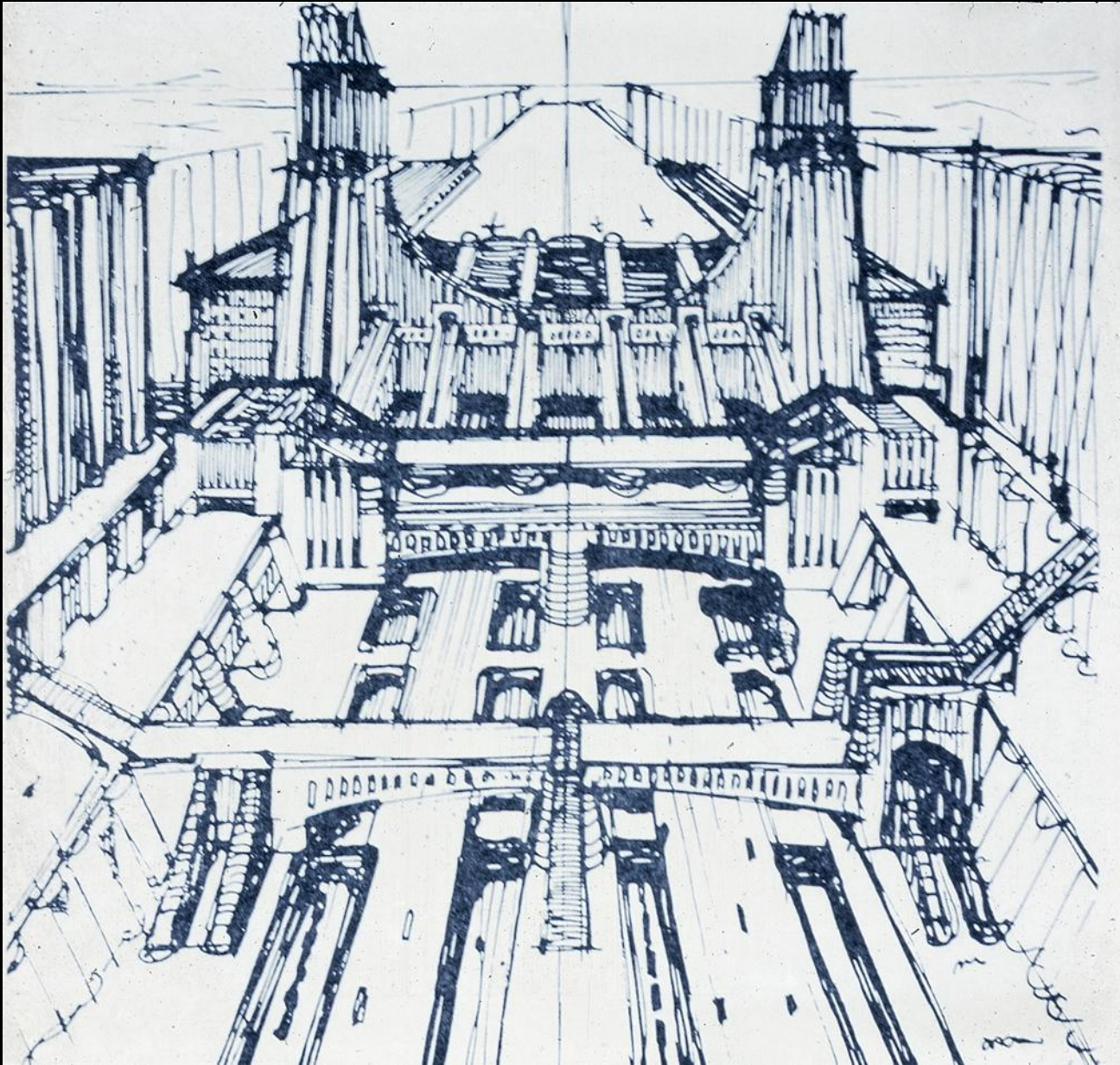
1. All the pseudo-architecture of the avant-garde, Austrian, Hungarian, German and American;
2. All classical architecture, solemn, hieratic, scenographic, decorative, monumental, pretty and pleasing;
3. The embalming, reconstruction and reproduction of ancient monuments and palaces;
4. Perpendicular and horizontal lines, cubical and pyramidal forms that are static, solemn, aggressive and absolutely excluded from our utterly new sensibility;
5. The use of massive, voluminous, durable, antiquated and costly materials.

AND PROCLAIM:

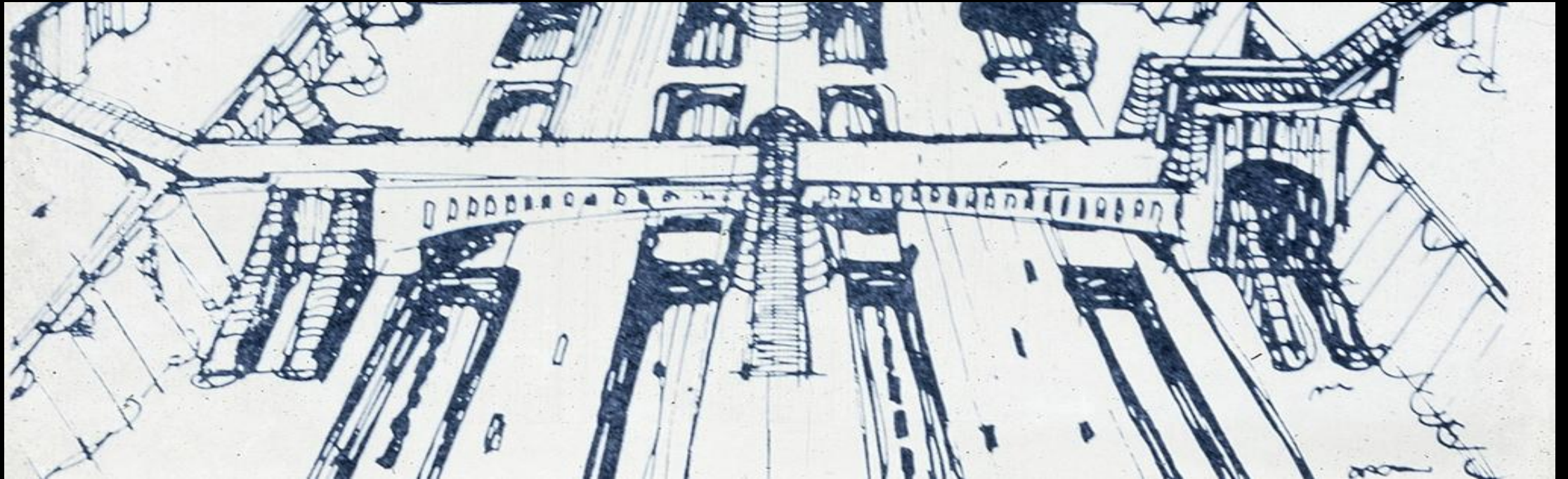
1. That Futurist architecture is the architecture of calculation, of audacious temerity and of simplicity; the architecture of reinforced concrete, of steel, glass, cardboard, textile fiber, and of all those substitutes for wood, stone and brick that enable us to obtain maximum elasticity and lightness;
2. That Futurist architecture is not because of this an arid combination of practicality and usefulness, but remains art, i.e. synthesis and expression;
3. That oblique and elliptic lines are dynamic, and by their very nature possess an emotive power a thousand times stronger than perpendiculars and horizontals, and that no integral, dynamic architecture can exist that does not include these;
4. That decoration as an element superimposed on architecture is absurd, and that the decorative value of Futurist architecture depends solely on the use and original arrangement of raw or bare or violently colored materials;
5. That, just as the ancients drew inspiration for their art from the elements of nature, we—who are materially and spiritually artificial—must find that inspiration in the elements of the utterly new mechanical world we have created, and of which architecture must be the most beautiful expression, the most complete synthesis, the most efficacious integration;
6. That architecture as the art of arranging forms according to pre-established criteria is finished;
7. That by the term architecture is meant the endeavor to harmonize the environment with Man with freedom and great audacity, that is to transform the world of things into a direct projection of the world of the spirit;
8. From an architecture conceived in this way no formal or linear habit can grow, since the fundamental characteristics of Futurist architecture will be its impermanence and transience. Things will endure less than us. Every generation must build its own city. This constant renewal of the architectonic environment will contribute to the victory of Futurism which has already been affirmed by words-in-freedom, plastic dynamism, music without quadrature and the art of noises, and for which we fight without respite against traditionalist cowardice.



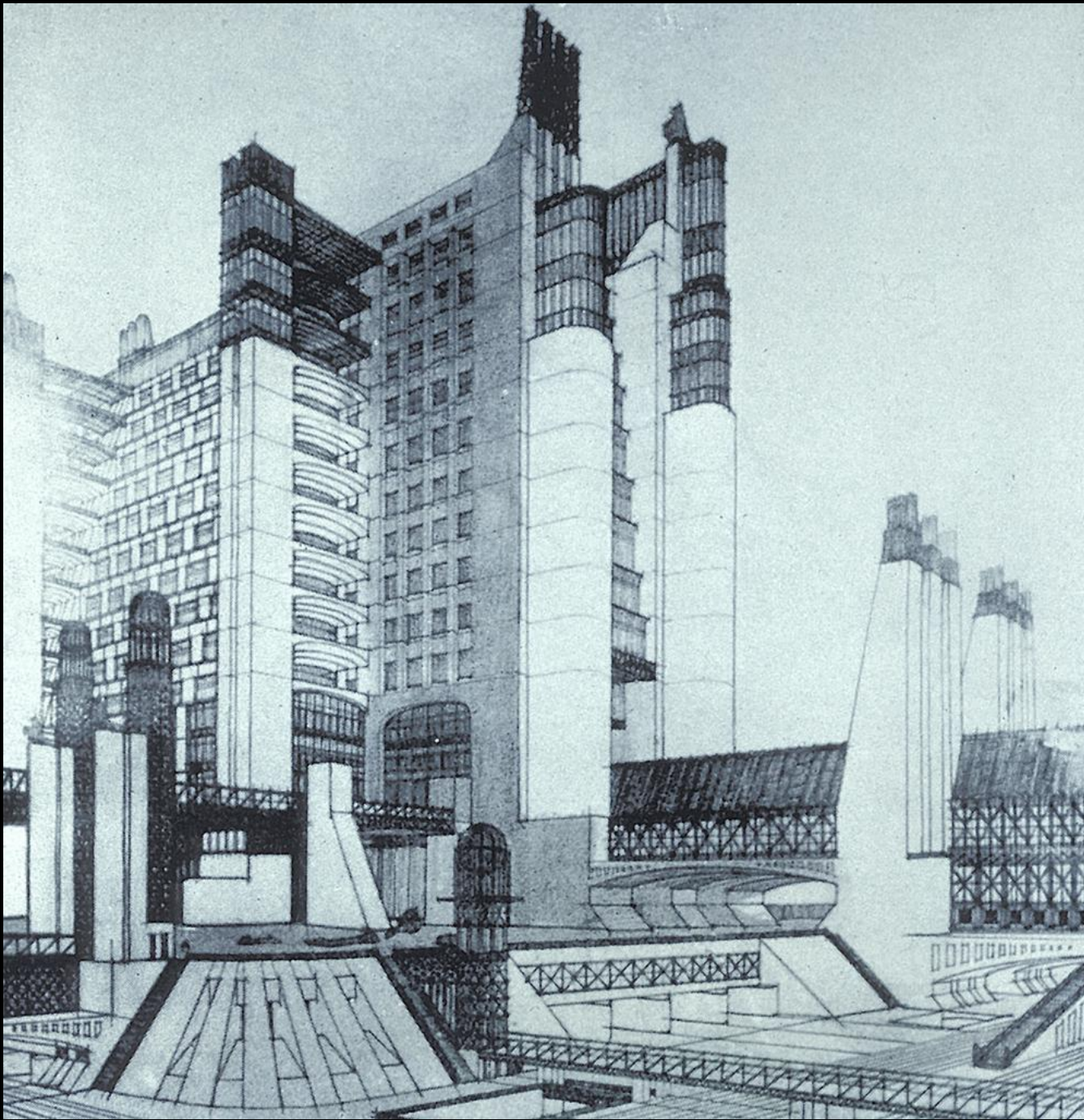
Antonio Sant'Elia, La Città Nuova, 1914



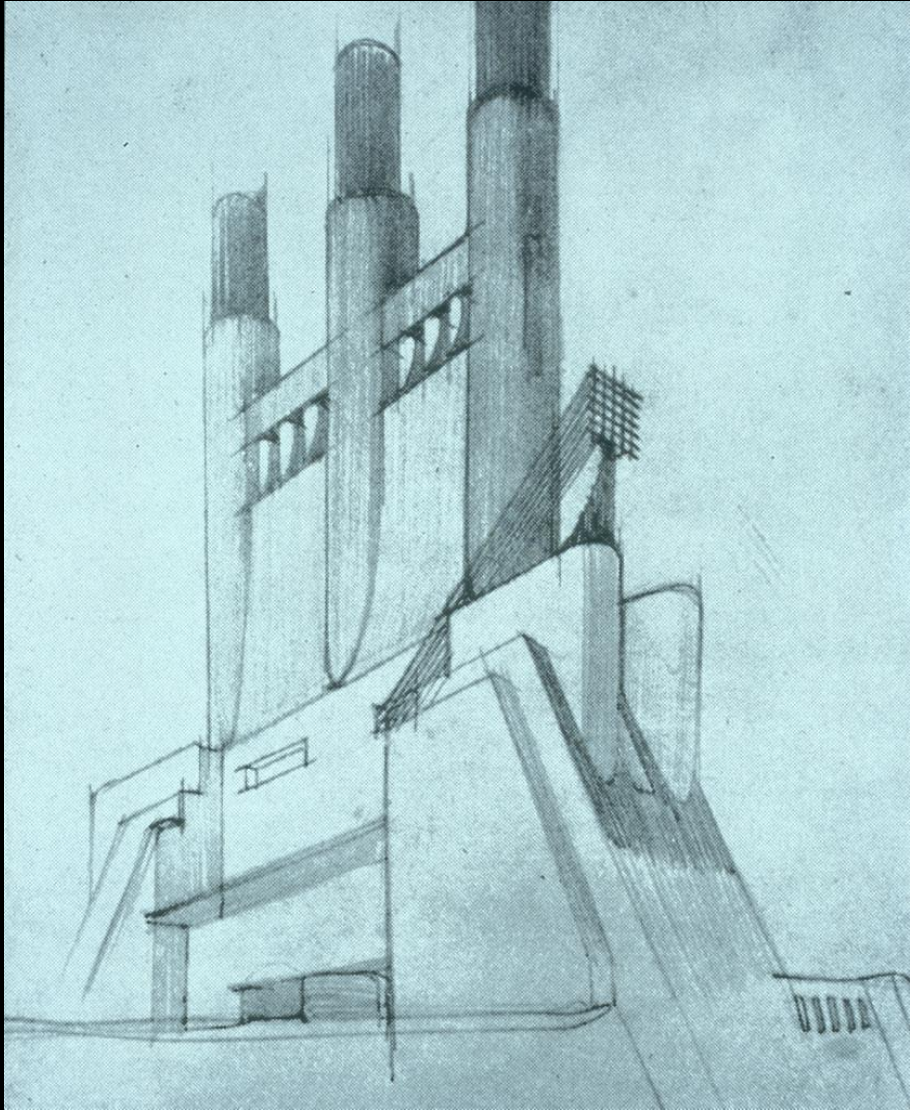
Antonio Sant'Elia,
Aeroplane Station
Sketch rebuilding Milan
Central Station, 1912



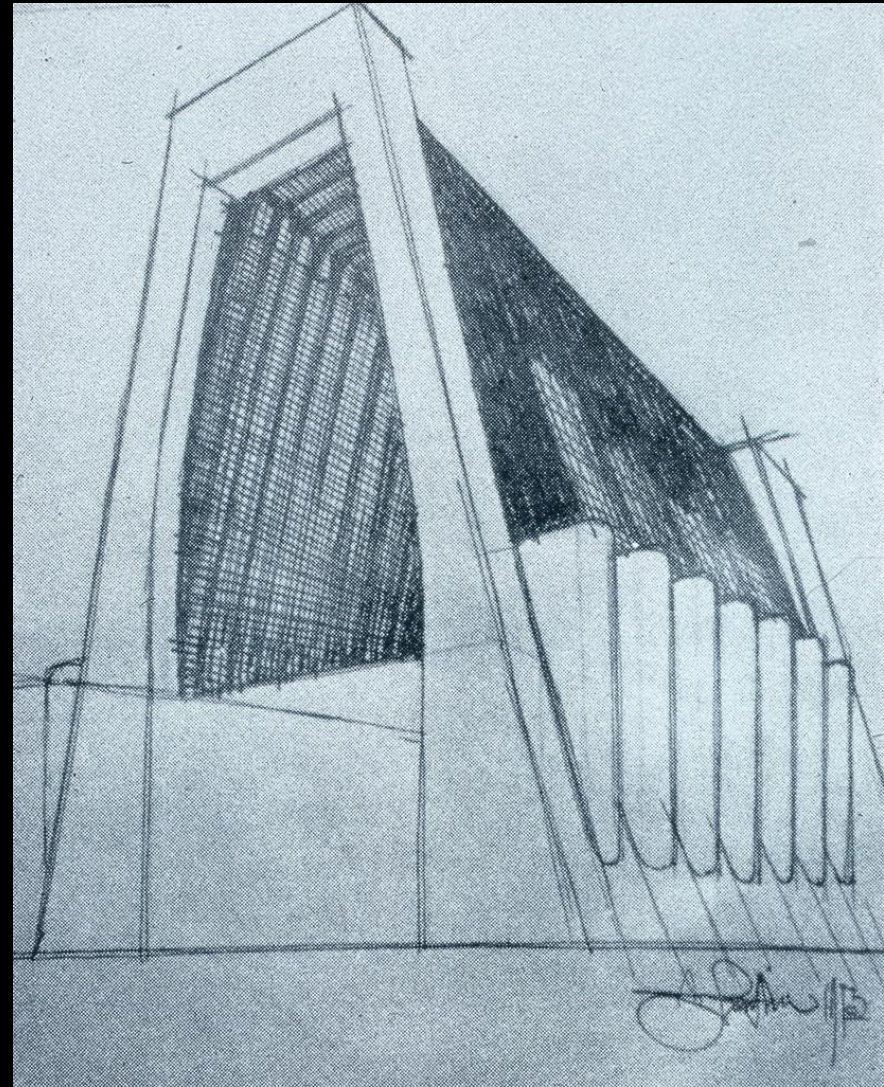
Antonio Sant'Elia, Aeroplane Station Sketch rebuilding Milan
Central Station, 1912
detail



Antonio Sant'Elia, La Città Nuova, 1914



Sant'Elia, Electric Generating Station
Sketch, 1913



Sant'Elia, Airship Hanger Sketch, 1913